HAND-BOOK

OF

FLORENCE

AND ENVIRONS

WITH VIEWS

A TOPOGRAPHICAL PLAN

AND

THE CATALOGUES OF GALLERIES

First English edition.

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FLORENCE

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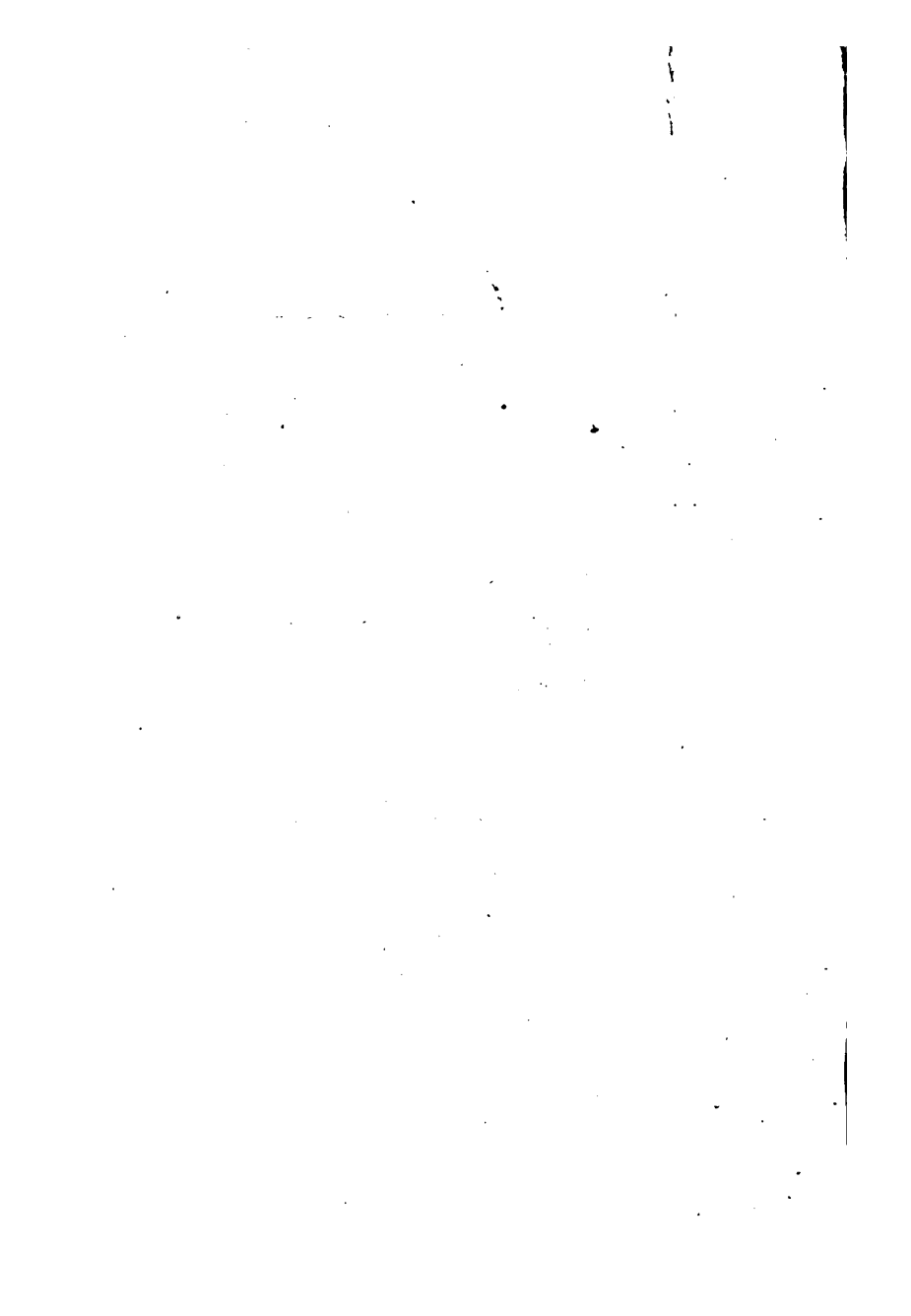
INDICAZIONI
CHIESE
e piazze adiacenti
1. Il Duomo
2. S. Lorenzo
3. S. Lucia sul Prato
4. S. Remigio
5. S. Lucia dei Magnoli
6. S. Felicita
7. S. Felice
8. S. Piero in Gattolino
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10. S. Spirito
11. Il Carmine
12. S. Frediano
13. S. Stefano
14. S. Trinita
15. Ognissanti
16. S. Gaetano
ARNO

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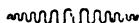
FLORENCE

F. AND J. PINEIDER EDITORS

Piazza della Signoria

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Borgognissanti, Via Borgognissanti.
Piazza Vecchia, Piazza Vecchia di S. M. Novella.
Politeama (diurne) Corso Vittorio Emanuele.
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History.

Florence which is rightly called, the Athens of Italy from its being the cradle of the Fine Arts and Civilisation, was according to some historians founded by the Etruscans, and according to others by the Romans. Leaving the learned to decide on the origin, we say, that after having submitted to the destinies to which all the other Cities of Italy yielded at the time of Attila, it was rebuilt and created in the form of a Duchy by Charlemagne. After having suffered under a long series of Dukes, Counts and Marquises whose race became extinct in 1115 by the dea th of the Countess Matilda, the daughter of Boniface III, Tuscany was ceded to the Pope, though it was a feud of the empire. From that arose a quarrel between the Emperor and the Pope, which quarrel was the cause of the forning of the two celebrated parties called the Guelfs and the Ghibellini. The latter were in favour of the empire; and the former, of the Popacy. Towards the XII century discord was already raised her head in the City; but she showed herself in her entire hideous form in 1215, when young Buondelmonte was treacherously killed by the Amedei. Fortytwo families of the Guelfa party swore solennly to revenge his death, and in consequence, the unfortunate City was divided in to two hostile camps and often stained with fraternal blood. However as Frederic II was

conqueror in the war, which was rekindled between him and the Pope, the Guelfs were driven out of Florence; but they returned, being recalled by the people, in the year 1250. In 1260, the Guelfs were again obliged to leave Florence and take refuge at Lucca, to avoid the tyranny of Manfredo, the son of Frederic II, who had been called by the Ghibellins to take their part. In the meantime, arrived the year 1287 in which Charles d' Anjou, placed by the Pope on the throne of Naples, having defeated Manfredo, and restored every where the Guelfs party, the Ghibellini being now undermost were, in their turn banished from Florence, where in spite of their continual conspiracies they were never again able restablish themselves as masters. Notwithstanding, this happy termination, poor Florence did not long enjoy peace, for the terrible hydra, civil war, envying the glory which tranquillity would have brought her, divided the Guelf party into two parts not less hostile to each other than the Guelfs had been to the Ghibellini, which were called the Whites and the Blacks, two furious factions which had derived their origin from Pistoja. So great was the rage of these parties, that not ever our Divine Poet was spared, but driven into perpétual baniskment, in 1321, where he breathed his last sigh far from his beloved native town, wich has not been able to obtain even his remains. Then the Florentines disgusted with the internal quarrels, applied for succour to Robert the king of Naples who, in 1342, sent as Governor of Florence, Walter di Brienne, Duke of Athens, to whom the Republic confided for life the government of the City. But a year had scarcely

passed when the Florentines, wearied with his hipocritical tyranny rose, and drove him out on the 26th of July. The Duke on entering had found Florence free, but he wished to enslave her and for his pains was driven away. When the tyran was turned out, did the poor City enjoy paece?

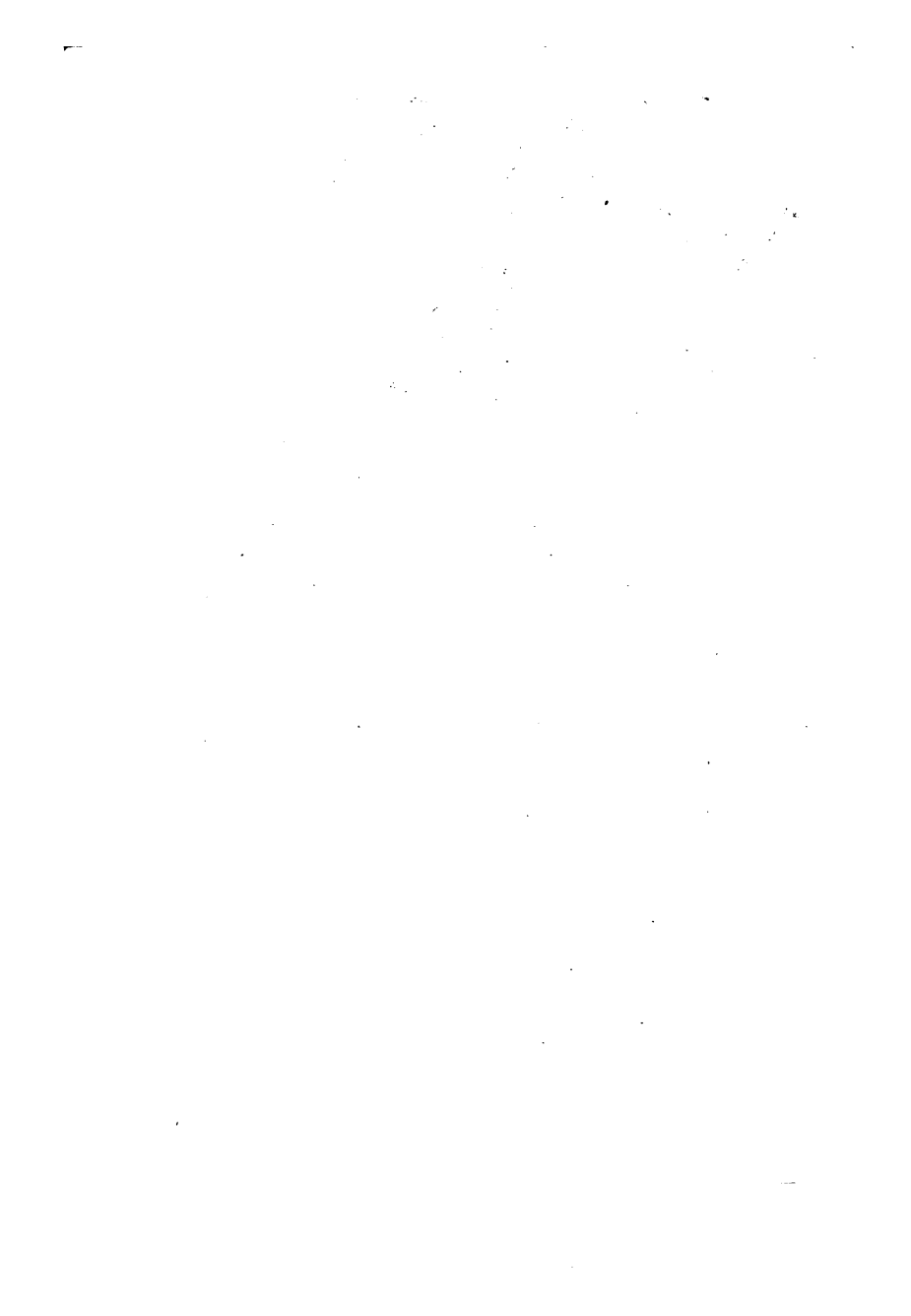
No, new parties called Albizzi and Ricci, agitated her (1348). Afterwards came the plague which accomplished the destructive acts of the City Parties by carrying of almost two thirds of the already greatly diminished number of inhabitants. Then in 1531-53, the Ghibellini, together with John Visconti and also the Pisans, came to attack her (1363-64), but in vain, for in both battles she came off victorious. About 1378, happened some partial insurrection called *Ciompi*, which was the cause of the goverment passing into the hands of the People. It is at this epoch, the Medici begin to connect their name with that of their native Country, beginning by the Gonfaloniere Silvestro, a cunning and ambitious man, who, pretending to side it for the people, laid the foundations of the greatness to which his family afterwards reached. An other of the same house, John Medici, who also maintained the rights of the people, soon became one of the most esteemed citizens. It was however the fortune of Cosimus I, the son of the latter, who acquired the name of *Father of his Country*, to advance so far as to obtain the power of governiug his Country thirty years; he was greatly assisted by his political prudence and hipocritical humility. It is from this period that although Florence had still a republican form of Government, one may say she came under the abso-

lute dominion of Lawrence, the nephew of Cosimus, whose natural and heriditary despotic disposition, knew so well how to cover with the great protection, he granted to the Fine Arts and Literature, as to acquire the title of *Magnificent*. And in fact he was so affable and kind, and so great a Protector of every man of genius, that the Florentines quietly supported his absolute reign, which he took such care to shrengthen, that no party was every able to strap it out of his hands, not even the famous conspiracy of the Pazzi, nor the free and learned patriotism of Fra Girolamo Savonarola. When in 1492 Lawrence died, it seemed the glorious liberty of Florence would return, far Peter, his son, had neither his talent nor his cunning. Florence returned to her former free state for a short time, for in 1498 it was destroyed on the funeral pile of the celebrated Domenican, who died a martyr to the great true love he bore to his Fatherland. The Medici were turn out an other time in 1527, by means of Nicholas Capponi and Philip Strozzi; but after the terrible sackage of Rome by the Spaniards, Clement VII came to terms with the Emperor, but contrived that the restablishement of the Medici at Florence, should be inserted in the treaty. During the long siege of 1580, Florence still showed her ancient valour, and in that memorable battle of Gavinana, in which her Ferruccio, fell, she gave a new and solemn pledge of her heroic virtues. The Liberty of Florence was lost with the elevation of Alexander the first of the Medici; a line of Princes, who bore the title of Dukes of Florence, and who governed her upwards of two centuries. Alexander fell, kil-

led by Lorenzino, his cousin, and was accompanied to the tombe by general reprobation for his brutal and tirannical disposition. He was successeded by Cosimus, Giovanni delle Bande Nere 's son, who completely destroyed the ancient liberty. Only Siena, remained as the last bulwark of the vacillating liberty, and welcome asylum for the Florentine emigrants; but Cosimus the first, who sought to etablish a throne for his family, regarded the existence of that Republic with an evil eye. Therefore he besieged Siena, whose valourous inhabitans defended, for many long months, themselves and their homes, finally in 1557, she fell into his power. In 1569 Cosimus took the title of Grand Duke under which other successive Princes of the Medici family governed Tuscany till the year 1737, in which epoch the family became extinct by the death of Giovan Gastone. Among the Princes of the Medici Dinasty, were to be found virtues and vices, so that taking into consideration both, one may safely say that they have done more good than harm to this Garden of Italy. In virtue of treaties formed by several powers, the Dukes of Lorena were called to fill the throne of Tuscany. It is to Pietro Leopoldo, prince philosopher and great reformer that Tuscany owes her laws, which bear the impress of a just and liberal spirit. That dynasty governed the country till the 27th of April 1859, on which day she left the throne for do not second the aspirations of the people. Now, as every one knows, Florence has been chosen as the seat of the Constitional Monarchy under the dominion of Victorio Emanuel.

Carini inc.

Firenze *Florence*

Guide Pineider

Topographical Remarks.

« From whatewer point we observe, from the
« heights of Fiesole, or those of St. Miniato; from
« Boboli Gardens, or Montughi hill; Florence for
« her situation and elegance of monuments, merits,
« even from a distance, her name, of beautiful
« for her splendid edifices and artistic treasures. But
« when we enter, we are struck by the unusual
« aspect which her palaces present, for their so-
« lidity of construction, as well as threir sempli-
« city for the severity of style without porticoes
« or colunnes, and for their black façades which
« look like old citadels. We wonder at the indiscrip-
« table genius of severity impressed in these almost
« castles; monuments of the middle ages which still
« give so charateristic a physionomy to this City.
« Florence is the Italian Athens of modern times.
« It is a glorious name among the glorious Cities
« of Italy, a name ever splendid and in which are
« resumed, like of that Athens, the noble ideas
« which have promoted patriotism, liberty, and the
« Fine Arts. *(Du-Pays. Guide of Italy).*

It is very difficult to precise the number of the inhabitants of Florence, which increases every day, but we shall not be far from the truth by stating 150,000. The Arno divides her in two unequal parts. She is situated in a extensive plain surrounded by fine hills, nearly all of which are cultivated to their summits, and, the sides thickly studded with elegant villas. The ancient City lay all on the northern bank of the river, but the continual increase of popolation

compelled the aut horities to estend the circuit of her walls at four differe nt epochs. The radius of the first circle is still to be recognised by the narrowness of the streets, around the Old Market, which was the centre. The walls of the fourth circuit were built about the end of the XIII century; inclosing also the left side of the Arno.

Gates.

Eleven gates give access to Florence. The Six following, are on the right side of the Arno.

Porta alla Croce, constructed in 1284 from the designs of *Arnolfo di Cambio*. The frescoes are by *Ghirlandaio*.

Porta a Pinti, The architect was *Arnolfo*.

Porta a S. Gallo. The frescoes are by *Ghirlandajo*. Opposite the gate, there is a triumphal arch, erected in 1738 by the french architect *Giadod*, in commemoration of the entry of Francis II.

Porta Nuova. This gate has been built but a few years.

Porta al Prato. The erection of this is attributed to *Arnolfo*.

La Barriera. This gate is only used for communication with the Cascine Drive, it is of modern constrution. The four following, are to the left of the Arno.

Porta S. Frediano, built in 1324 by *Andrea Pisano*.

Porta Romana, built in 1328 by *G. Orcagna*; the fresco is by *Franciabigio*.

Porta S. Giorgio, near the Belvedere fortress, where we find a fresco by *B. Daddi.*

Porta S. Miniato, built in the XIII century, outside of which is situated the magnificent church of S. Miniato.

Porta S. Niccolò, was built in 1340.

Bridges.

Four bridges unite the two parts of the City, the first is called,

Ponte alle Grazie, or *Rubaconte*, from the name of the Potestà who laid the foundation stone in the year 1327. The design is by *Lapo* (?). On the jutting stones are same small dwelling houses. There is also a pretty litlle chapel called « LA MADONNA DELLE GRAZIE », which was built in 1474, and in 1835, was decorated with different marbles by *Pasqui*. The frescoes therein are by *Marini*. This bridge by its solidity has been able to resist all the floods which have destroyed the other.

Ponte Vecchio. It was rebuilt by *Gaddi* in 1345. It is composed of three simple, but solid arches. Like the Rialto, it is covered with a street of jewellers' and goldsmiths shops. Above, runs a gallery leading from Palazzo Pitti to Palazzo Vecchio.

Ponte S. Trinita. The first was erected in 1252, but swept away by the floods it was rebuilt in 1269, by the friars *Sisto and Ristoro*; afterwards, in 1346, by *T. Gaddi*, and finally in 1569, by *B. Ammannati* who knows how to unite solidity with elegance of form, and erected one of the finest bridges in Italy. The four extreme angles are adorned with

four statues rapresenting the four seasons: Winter, by *Landini*; Spring, by *Francavilla*; Summer and Autumn, by *Caccini*.

Ponte alla Carraja. The first time it was built in 1218 by *Lapo* (?). In 1269 it was rebuilt by the friars *Sisto and Ristoro*. After which, it fell twice and was finally restored in 1557 to its present state by *Ammannati*.

Two suspension bridges have lately been constructed at the present extremities of the City.

Streets.

The streets are paved with large flag-stones, and bordered by good wide footpaths of the same material. The names of great number recollect that Florence was an industrions city and possessed the corporations of Arts and Trades. In the ancient parts of the city, are many bystreets, still to be seen; but they will shortly be enlarged, without destroyng the public monuments, and ancient palaces they contain. The Lungarno is a beautiful street, as long as the town as far as the Cascine. It is a remarkably fine winter-walk.

Squares.

The Piazza della Signoria, has the precedence for importance, antiquity, and combellishments. It is rich in monuments of architecture and sculpture, and is the centre of Florence. The principal edifice therein is Palazzo Vecchio, the severe and characteristic aspect of which recalls to memory

the fierce and haughty disposition of the ancient Republicans. The two colossal statues at the entrance of the palace are Hercules and Cacus, by *Baccio Bandinelli*; work of no great merit. The David by *Michelangelo* sculpted on a already sketched marble, by an other sculptor. The celebrated Neptune fountain is by *B. Ammannati*; (1563). The statue of Neptune in the centre is 6 metres in height. The horses attached to the car are exceedingly spirited. Equally animated are the tritons, nymphs, and satyrs, who surround the basin. Near to the fountain there is an equestrian statue of Cosimus I, by *Gian Bologna* (1294). The basreliefs in bronze representes: 1.st The Senate conferring the title of Duke on Cosimus I, 2.no The entry of Cosimus in Siena; 3.rd Cosimus receiving the Grand Ducal Crown from Pius V. To the left of the statue of Cosimus I there is Uguccioni Palace, built in 1550; the design of which is attributed to *Raphael*, to *Michelangelo* and even to *Palladio* (?). The bust of Francis I over the entrance, is by *Gian Bologna*; on the southside of the Square; there is the

Loggia de' Lanzi, called also, the *Orcagna*, from the name of the author; it was erected in 1355 according to some, and according to others, it was begun in 1376, that is, after the death of *Orcagna*, who left the design of it. The primative object of this Loggia was to provide a place for the Magistrates, when they wished to convocate the people. In 1840, *Cav Poccianti*, restored the very fine terrace which, crowns the façade. The shields with the arms of the societies of Arts and Trades are by *Niccolò Lamberti* (1390). On the Northern side, there are

four niches in which are the four Cardinal Virtues, by *Iacopo di Piero*, from the designs by *Giottino.* On the eastern side, are the Theological Virtues. Two colossal lions in marble are placed on each side of the grand entrance. The one, on the left hand, is by *F. Vacca;* the other, and the six Vestals in the back-ground, are all *Greek Sculptures* brought to Florence in the year 1788 from the Villa Medici at Rome. The very fine and celebrated group, the Rape of the Sabines, is by *Gian Bologna;* a marble group representing Ajax Dying, is a *Greek work*, restored by *S. Ricci*. Hercules and the Centaur, is by *Gian Bologna.* The Perseus in bronze and his base orned of pretty small statues, are a fine work by *B. Cellini*. The Judith by *Donatello*, is the statue in bronze looking towards the Ufizj and esecuted, to commemorate the driving away of the Duke of Athens (1343). Till 1495 this group remained in the house of Peter of Medicis, and when these were driven away, it was placed opposite the door of the Palace in the place which is now occupied by the group of Hercules and Cacus, which group ceded the place in 1533. In the back wall were inserted (1860) a barometer and a thermometer.

The Piazza del Duomo, was originally very small. The last enlargement was in 1825. There one sees the Misericordia Chapel, and the two statues of the two great architects of the Cathedral, *Arnolfo di Cambio*, and *Filippo Brunelleschi*, by *Pampaloni*, which were sculptured in 1830. Of the two Monuments, which, besides the Cathedral, adorn this square, see Churches. We must not however omit mentioning the little Portico, one side of which

forms a corner of Via Calzajoli, and is called the **Loggia del Bigallo**, the author of this elegant loge is unknown, as are the authors of the very fine pictures which it contains. It has been well restored 1865.

Piazza and Loggia of the Mercato Nuovo. This square is occupied by the elegant Loge of the same name, built by *B. del Tasso*, in 1547. The superior part is used as a depot for the Archives of the Notarial acts. This market is used by the silk and straw market. The bronze Wild Boar placed in the centre of the front elevations is by *Tacca*, it is a copy of that one in marble, which is in the Gallery of Ufizj.

Piazza dell' Indipendenza. The largest and finest in the City.

Piazza S. Croce. This square is celebrated in the history of the Republic for the frequent popular meetings held therein. The fountain, which originally was in stone, was replaced by one in marble in 1816. The colossal statue of Dante in the centre is by *Pazzi*; it was inaugurated on the 14th of May 1865, on the occasion of the Festival of Dante.

Piazza S. Lorenzo. Is to be observed a marble statue by *B. Bandinelli*, representing Giovanni delle Bande Nere, the father of Cosimus I.

Piazza S. Maria Novella. The two pyramides in variegatod marble from Seravezza, were erected in 1608; the bronze tortoises on which they repose, are by *Gian Bologna*. The Loggia called S. Paul 's, opposite the church, was built in 1451 according to the design of *Brunelleschi*.

Piazza della SS. Annunziata. The Loggia of the church was built after a design by *Antonio da S. Gallo*. The Portico to the right of the Foundling Hospital (the Innocenti) is by *Brunelleschi*. The children are by *And. della Robbia*, and the frescoes are by *Poccetti*. The equestrian statue of Ferdinand I, is by *Gian Bologna*. The two fountains are by *Pietro Tacca*.

Piazza S. Trinità. On one side of this square there is the Town-Hall. In the centre, there is a column surmounted by a statue of Justice by *Gadda*. The column, which is of oriental granite, belonged to the Antonino Terme, and was presented to Cosimus I by Pius IV.

Churches.

The Duomo. *S. Maria del Fiore*. The foundation stone was laid in 1298 by Cardinal Peter Valeriani, legate of Boniface VIII. The Republic gave the building of it to *Arnolfo di Cambio da Colle*, by a decrect really worthy of a free People. *Giotto*, *Taddeo Gaddi*, *Orcagna*, and *Ghiberti* continued the work begun by *Arnolfo*, and finally *Brunelleschi* completed it with his Cupola, which renders it one of the finest monuments of modern times. The length of the temple is 153 metres, the breath 40, the height from the ground to the extremity of the cross about 115. The exterior, eccept the front, which has never been completed is covered with white, black and green marble. On the south side over the door near to the Tower, is a Virgin Mary by *Niccolò Aretino*; over the second door a Virgin

Carini inc

La Cattedrale — La Cathédrale

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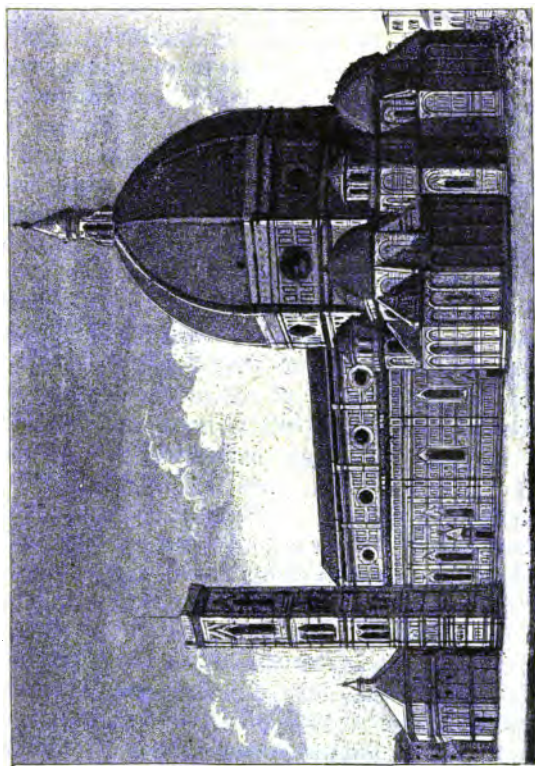
Mary and two Angels attributed to *Gio. Pisano.* On the N. side over the entrance, near to the front, is a Virgin Mary attributed to *Jacopo della Quercia.* Over the second, there is the Assumption of the Virgin by *Nanni di Antonio di Banco;* and two little statues by *Donatello;* in the lunette is a fine Annunciation by *Ghirlandajo.* The doors are worthy of remark for the elegance of their ornaments. The Interior is rather dark owing to the smallness of the windows, and the rich deep colours of the beautiful stained glass with they are adorned, which were made by *Domenico Livi da Gambasso*, after the designs of *Ghiberti* and *Donatello.* The tesselated pavement in white, red and blue marble, is attributed to *Michelangelo*, *Baccio d' Agnolo*, and *Francesco da S. Gallo.* Over the principal front entrance is a mosaic composition by *Gaddo Gaddi*, representing the Coronation of the Virgin; on the two sides may be seen some angels by *Santi di Tito.* Over the right front door, is an equestrian statue of Marrucci di Tolentino, painted by *Andrea del Castagno.* Over the door to the left is an equestrian statue of Hawkwood, an Englishman, called Aguto, who was in the service of the Republic; it was painted by *Paolo Uccello.* On the right hand wall entering from the S. side is the monument of Brunelleschi. The bust is by his pupil *Buggiano.* The monument of Giotto; the bust is by *Benedetto da Majano.* The Mausolean of Marsilio Ficino, the bust is by *Andrea Ferrucci.* The Tribune on the right hand contains the statues of S.t Philip and S.t James, by *G. Bandini.* The pictures in the chapel are by *Bicci di Lorenzo.* It was in the Sacristy of this

cathedral that Lawrence of Medicis took refuge when he narrowly escaped the daggers of the Pazzi conspirators. The high altar is surrounded by five chapels. In the centre chapel, dedicated to S.t Zanobio, the silver basreliefs by *F. Bambi* and *Ghiberti* on the shrine of the Saint, are well worth observing. The statue of S.t Mathew is by *Donatello;* that of S.t Mark by *Niccolò Aretino*, and that of S.t Peter, by *Baccio Bandinelli.* The octagonal choir was constructed according to the de signs of *Giuliano di Baccio d'Agnolo*, and the ornaments in basrelief, by *Bandinelli* and his pupil *Giovanni dell'Opera.* Behind the high altar, is a group, called Piety, left unifinished by *Michelangelo.* The sacristy contains some fine bronze basreliefs by *L. della Robbia;* the Resurrection over the door is by the same artist. In this sacristy there is a marble basin by *Buggiano;* the friez of children supporting flowers and fruit, is by *Donatello.* Tribune to the left: the picture in the chapel of S.t Joseph is attributed to *Lorenzo di Credi.* The statue on the pillar of the cupola, representing S.t James, is by *Sansovino.* On the wall to the left there is a painting by *Domenico di Michelino* representing Dante, with a view of Florence in the back-ground, and an allusion to his Poem; the only and miserable monument that the Republic raised (1465) to the memory of the Divine Poete so unjustly exiled by it. The statue of Poggio Bracciolini by *Donatello.* The bust of Anthony Squarcialupi, music-master, by *Benedetto da Majano.* Any choral books contain some precious antique miniatures by *Fra Eustachio*, *Monti di Giovanni*, and others. Before leaving this grand Church we shall

give a short description of the origin of the cupola. The idea of the same was already in the designs by *Arnolfo*, but not in the proportions, which *Brunelleschi* gave it. It was he, who imagined the possibility of joining the four exterior tribunes and raising more his cupola; he thought supporting it by means M. 12, 85 in height opening on all sides large bull 's eyes, which give a beautiful light to the interior. The difficulties which *Brunelleschi* must have met with in carrying out his project in opposition to the opinion of a great number of Italian and foreign architects, were very numerous and such as would have wearied and disgusted any other man but a *Brunelleschi*. Finally he was able to obtain the preference of continuing his work up to the lantern, of which he drew the design, but had not the happiness of seeing it finished owing to his death, which happened in 1446. This cupola greatly surpasses in hight and circumference that of S. Peter 's at Rome; although it has been struck by lightning many times, it still remains intact. Cosimus I orderd it to be painted partly by *Vasari*, after whose death it was continued and finished by *F. Zuccheri*.

The Campanile, or Bell-tower, was designed by *Giotto*, and the foundation stone laid in 1334. The work after his death was continued by *Taddeo Gaddi*, who omitted adding the pyramid which would have raised it 28 metres more. The total hight is 84 m. It is covered with every kind of coloured marbles. On the principal front are the four Evangelists, the first three by *Donatello*, and the fourth by *Giovanni de' Rossi*. The finest is S.t Matthew, called the baldhead. On the south front four pro-

phets; three by *Andrea Pisano*, and the other is attributed to *Giottino*. The Eastern front exhibits four Saints, two by *Donatello*, and two by *Niccolò Aretino*. On the Northern front, the four statues are by *Luca della Robbia*, and *Nanni di Bartolo*. The little statues over the door and the basreliefs represent the seven works of Mercy, and some facts taken from the Old Testament; they are by *Andrea Pisano*. Fidia, Apelles, Plato, Aristotle, Ptolomy, Euclid, and the seven Sacraments, are the works of *Giotto*. The basreliefs representing: Grammar, Philosophy, Geometry, Astronomy and Music are by *Luca della Robbia*.

The Battistero, or basilic of S.t John. This octagon edifice, which was built in the VII century with the materials of an ancient pagan temple, was the Metropolitan of the town till 1128. The vaulted ceiling was open in the centre like the Pantheon at Rome, it was closed by the lantern in 1550 and afterwards restored and covered with marble by *Arnolfo* in 1293. But what merits especial attention are the magnificent bronze Gates, so celebrated in the history of Fine Arts. The one to the S. is covered with basreliefs which represent the life of S.t John by *Andrea Pisano*. The designs and ornaments in bronze on the sides are by *Ghiberti*. The Statues in bronze over the door, are by *V. Danti*. But the gate by *Andrea Pisano* was greatly surpassed by the one facing the Cathedral, which is by *Ghiberti* and which Michelangelo said was worthy of being the Gate of Paradise. We will just note the designs of this gate, which *Ghiberti* finished in 1452. The Creation of the World. The sentence of

God on our first Parents on being turned out of the terrestial Paradise. Noah after the deluge. The promise made to Abraham, and the sacrifice on the Mount. Esau ceding his birthright. Joseph and his Brothers. The Law given from Mount Sinai. The walls of Jericho. The battle with the Ammonites. The Queen of Sheba in Solomon 's palace. The statues above are by *Andrea da S. Savino*. The Angel was resculptured according to the old model by *Innocenzo Spinazzi*. The two columnes of porphory were given by the Pisans to the Florentines in 1200 as a taken of their gratitude for the succour recieved from the latter in the war against the Luccheses. The door to the N. is also by *Ghiberti*, who finished it in 1424, after 20 years labour. It contains the history of Jesus Christ up to the Ascension. The three statues above, and the ornaments are by *Francesco Rustici*. In the concourse for the construction of these gates, *Ghiberti*, who was only 23 years of age, was prefered, although the first geniuses of that time, *Brunelleschi*, *Jacopo della Fonte*, *Simone da Colle*, and *Donatello*, were candidates.

INTERIOR. The mosaic with which the cupola is studded, are by *Andrea Tafi*, *Apollonio Greco*, *Jacopo da Turrita*, *Taddeo* and *Agnolo Gaddi*, *Domenico Ghirlandajo*, *Alessio Baldovinetti*, etc. The former baptismal font was in the centre of the church, the present one is attributed to *Giovanni Pisano*. The paper statues are by *Ammannati*. The Monument of B. Coscia, afterwards Pope John XXIII, is by *Donatello*. The statue of Faith is by *Michelozzi*. The statue of S.t John and the Angels over the principal Altar, and the basreliefs of the Baptistery are by

Girolamo Ticciati. The wooden statues of S.[t] Mary Magdalen is by *Donatello*. On the festival day of S.[t] John a solid silver Altar is placed in the centre of the Church, ornamented with basreliefs, representing the history of the Saint. This magnificent piece of work was done by *Maso Finiguerra*, *Antonio del Pollajolo*, *Maestro Cione*, *M. Michelozzi*, *Verrocchio*, and other artists of that epoch.

SS. Apostoli. *(The square is called, del Limbo)* Though tradition says the edifice belongs to the VIII century, the archiologists do not consider the style anterior to the XI century. The fresco on the front belongs to the XIV century, work of the *Florentine School*. The door is by *Benedetto da Rovezzano*. Simple and beautiful is the architecture of this little Church. There are also some interesting monument to be seen: The monument of Otto Altoviti, by *Benedetto da Rovezzano*; that of Bindo Altoviti, by a *pupil of Ammannati*; the tomb of Donato Acciajoli, by an *unknown author*; the Tabernacle in terra-cotta, by *Luca della Robbia*; the Immaculate Conception is considered one of *Vasari*'s Master-pieces.

S. Ambrogio. *(The square bears the same name)*. It was founded in the ninth century, and rebuilt in the eighteenth, by *Foggini*. The frescoes on the front, and the greater part of these in the interior were, executed by *L. Ademollo* (1833). In the interior a Virgin Mary and Saints, belong to the school of *L. di Credi*; an Annunciation by an *unknown author*; the Virgin Mary on the throne by *Agnolo Gaddi*; the Deposition from the Cross, belongs to the *Giotto School*. In the chapel called

the *Cappella del Miracolo*, is a fine fresco by *Cosimo Rosselli*, representing a procession. A marble altar by *Mino da Fiesole.* The high altar is by *Foggini*; the Birth of Christ, by *Ademollo*; the frescoes on the vaulted ceiling is by *Ranieri della Pace.*

SS. Annunziata. It was erected in the XIII. century. On entering the church, we must cross a small court in which the stranger would do well to stay and observe the frescoes enclosed in the glass frames. To the right on entering, we see the Assumption, by *del Rosso*; the Visitation, by *Jacopo da Pontormo*; the Marriage of the Virgin, by *Franciabigio*; the Nativity of the Virgin, by *Andrea del Sarto*; the Magi, by the *Same*; the Nativity of Christ, by *A. Baldovinetti*; S.t Philip Benizzi, by *Cosimo Rosselli.* The other frescoes which represent the life of S.t Philip are by *Andrea del Sarto.* The bust of Andrea del Sarto is by *G. Caccini.* The design of the interior of the Church is by *Ant. Giamberti*; and *Gherardo Silvani* added the marble decorations. The fresco on the ceiling is by *Volterrano.* The pictures between the window are almost all by *C. Ulivelli.* In the first chapel on the right, is a picture of the Virgin and Saints, by *Jacopo da Empoli*; the frescoes are by *Matteo Rosselli.* Farther on in the next chapel, is the martyrdom of S.t Lucia by *Vignali*; the frescoes on the wall are by *Volterrano.* The Monument of Prof. Nespoli, by *Nencetti*; the bust by *Bartolini.* The Monument of the Engraver Garavaglia, by *Nencini*; that of Orlando de' Medici, by *Simone di Niccolò di Betto*; the frescoes on the wall are by *Ulivelli.*

A Piety, by *Baccio Bandinelli*. The design of the round of the choir is by *L. B. Alberti*. The frescoes of the cupola are by *Volterrano*. The Chapel of the Virgin called, of the Souccours, was built according to the design by *Gian Bologna*, and with his monay, by whom were also his tomb, the Crucifix, and the basreliefs, which merit being seen; the cupola was painted by *Poccetti*. Prosecuting we find a Resurrection by *Ang. Bronzino*. The Virgin and Saints by *Perugino*. In the Villani Chapel are buried the two historians John Mattew and Philip Villani. A painting composed of many figures, representing the Assumption, is by *Perugino*. The reduced copy of Michelangelo 's Last Judgement is by *Ales. Allori*, by whom are also the frescoes in the chapel. The statue of S.t Dominic is by *Marcellini*, and that of S.t Francis, by *Cateni*. The Chapel of the Annunziata is rich with marbles; and the Altar is quite dazzling with silver and precious stones. The design of the chapel is by *M. Michelozzi*, (1448). The canopy which was added in the XVII century spoils the proportions. The image of the Virgin so much worshipped, according to Vasari, is by *Pietro Cavallini*, but according to popular belief, was painted by Angels; as a work of art, it has no great merit. It is exposed only on extraordinary occasions. The head of our Saviour is by *And. del Sarto*. The chapel which is also used as a choir is richly incrusted with ornaments in pietra dura; there is still preserved a wooden Crucifix by *A. da S. Gallo*. On going out of the Church and entering the corridor which leads to the Cloister, we there find: the frescoes by *Poccetti*. The architecture of the

cloister is by *Cronaca* and *Baglioni*. The frescoes are by *Poccetti*, *A. Mascagni*, *Matteo Rosselli*, and *Ventura Salimbeni*, (1542-1650.) But what merits particolar attention is the celebrated *Madonna del Sacco*, by *And. del Sarto* (1525), over the door which gives access from the cloister to the church. From the Cloister, we pass in to S.t Luke 's Chapel belonging to the Accademy of Fine Arts, where we observe a S.t Luke, by *Vasari*; a Trinity, by *Ang. Bronzino*; S.t Cosimus and S.t Damianus, by *B. Angelico*. The Statues in terra cotta are by *Montorsoli*, *Cammillani*, etc.

Badia. (*Via del Proconsolo*). Built in 978, and rebuilt in 1625, by the Architect *Matteo Segaloni*. Outside over the interior entrance, is a marble Virgin by *Mino da Fiesole*. Inside, may be seen, the monument of *G. Pandolfini* by an *unknown author*; that of B. Giugni by *Mino da Fiesole*; a basrelief by *the same*, representing the Virgin, with S.t Laurence and S.t Leonard; the monument of Count Ugo by *Mino da Fiesole*. An Assumption by *Vasari*, and some remains of frescoes, attributed to *Masaccio* and *Bronzino*. The present tower was built about 1330.

The Carmine. (*The square bears the same name*). This church was founded in the XIII century, and nearly destroyed by fire in 1771; it was rebuilt by *G. Ruggeri* and *G. Mannajoni*. The flames destroyed all but the Sacristy and the Brancacci Chapel, a real sanctuary of paintings, where our great painters were inspired. In this chapel is to be observed the following frescoes: 1.st *Masaccio*, the Expulsion of Adam and Eve. 2.nd *F. Lippi*, S.t Paul

visiting S.t Peter in prison. 3.rd *Masaccio*, Jesus commanding S.t Peter to take the Tribute Monay from the fish. In this fresco the author has painted his own portrait among the 12 Apostles, which is that next to the window, with mustaches and a wig, and a mantle thrown over his shoulders. 4.th The resurrection of the nephew of the King; the group of 5 figures is by *Lippi*; the other figures were painted by *Masaccio*, except the naked boy, which is by *Lippi* together with the ten persons, which finish with the figure in profile, wearing a cap and looking at the boy. S.t Peter in the pulpit, by *Masaccio*. 5.th *Masolino*, S.t Peter preaching. 6.th *Masaccio*, S.t Peter and S.t John healing the inferms by their shadow. 7.th *Masaccio*, S.t Peter baptizing. 8.th *Masaccio*, S.t Peter distributing alms. 9.th *Masolino*, S.t Peter healing the cripple, and raising Petronilla from the dead. 10.the *Lippi*, the Crucifixion of S.t Peter; S.t Paul before the Proconsul. The first head in the angle to the right is the portrait of Filippino Lippi. 11.th *Masolino*, Adam and Eve under the forbidden tree. 12.th *Lippi*, S.t Peter delivered from prison. On the altar is an ancient painting of the *Madonna del Carmine*, in the Greek style, supposed to be brought from Greece, in the XIII century. In the choir, the tomb of the Gonfaloniere Soderini, by *Ben. da Rovezzano*, is well worth observation. In the Corsini chapel, the marble basreliefs are by *Foggini*, and the frescoes on the ceiling, by *Luca Giordano*. In 1858, were discovered in the sacristy some good frescoes attributed to *Spinello Aretino School.*

S. Croce

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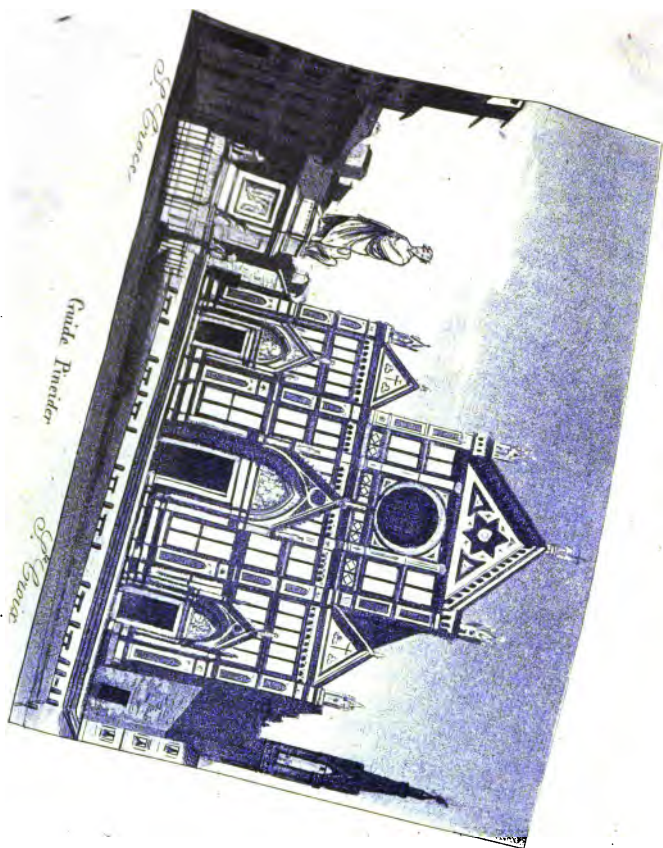

S. Croce. *(The square bears the same name).* This church, which by right we may call the Italian Pantheon, was designed by that genius who erected a part of the Cathedral, *Arnolfo di Cambio da Colle* (1295). It was restored, and the altars on the side naves were added by *Vasari* in the XVI century. The marble frontispice of which Pius IX, on the 22.nd of August 1857, laid the foundation stone, was erected by the architect *Matas*, after a design by *Cronaca*, modified by the same. The basrelief over the principal entrance, is of surprising beauty, it represents the Elevation of the Cross, by *Duprè.* The *Madonna Addolorata* above is by *the same.* The belltower was erected in 1847, by *Cav. Baccani.* The church, which is in the form of a latin cross, is in length about 116 metres, and wide 39; of a severe style, lighted by very fine colored windows; the roof is sustained by octagon gothic columns.

Interior. Over the principal entrance is a bronze statue by *Donatello.* In the right aisle on entering, is the tomb of Michelangelo, in which are the statues of the three sister arts: Painting, by *G. B. Lorenzi;* Sculpture, by *Cioli;* and Architecture, by *Giovanni dell' Opera.* The portrait of Michelangelo is by *Lorenzi.* The painting on the altar, representing Christ bearing his Cross, is by *Vasari.* The Monument to Dante, is a modern work, by *Ricci.* The Monument to Alfieri, by *Canova.* The pulpito opposite is a real master-piece by *Ben. da Majano.* The Monument of Macchiavelli, is by *Innocenzo Spinazzi.* The fresco of S.t Francis and S.t Iohn the Baptist, by *A. del Castagno.* An Annunciation

in stone (now painted white), is attributed to *Donatello.* The Monument of Leonard Bruni is by *B. Rossellini;* the Virgin above is by *A. Verrocchio.* The tomb of Peter Anthony Micheli and the Mausoleum of Leopold Nobili, are by *Leopoldo Veneziani;* the basrelief is by *Pozzi.* Before the column of the chief aisle is a monument of Vincent Alberti, by *Santarelli.* Turning to the right: we see the chapel of the Blessed Sacrament (closed); the frescoes are by *Starnina;* an ancient tomb one of the Castellani; a mausoleum of the Countesse of Albany, by *Giovannozzi;* the Angels and the basreliefs, are by *Santarelli.* The Last-Supper on the altar is by *Vasari.*

Baroncelli Chapel. The ceiling, the left wall and that opposite are covered with paintings by *Taddeo Gaddi.* On the opposite wall is an authentic painting by *Giotto*, representing the Coronation of the Virgin. The fresco on the other wall, is by *B. Mainardi*, a pupil of Ghirlandajo. On the altar, is the Body of Christ, a mediocre work by *B. Bandinelli.* The Virgin with the Child, a group by *V. Perugino.* The door to the right gives access to the Convent. The door, the passage, and the Chapel, called del *Noviziato*, are by *Michelozzi.* In the corridor one sees, over the church door, a fresco by *Pontormo school (?)*, some modern tombs among which, there is that of the sculptor Bartolini by *Romanelli;* the great wooden Crusifix is attributed to *Margaritone.*

In the chapel called del *Noviziato:* on the altar is a Virgin surrounded by Angels and Saints, by *Della Robbia;* and many interesting works belonging to the *Giotto School.* In the Sacristy, the grea-

ter part of the frescoes are of the *Giotto School*, and some of them, by *Agnolo Gaddi*. The Renuccini chapel near the Sacristy (separated from it by a railing), is decorated with frescoes attributed to *Taddeo Gaddi*. On reentering the church, in the first chapel to the right, are to be seen two frescoes of the *Giotto School*, and the Assumption by *C. Allori*. In the second chapel, the Invention of the Cross by *Biliverti*, and S.t Francis, by *Passignano*; the paintings on the wall are by *Gio. da S. Giovanni*. In the third chapel, the Monument of the Princesse Charlotte Bonaparte, sculptured, by *Bartolini*; and the Assumption by *Bezzuoli*. In the fourth chapel, a painting by *And. del Sarto*. Some well preserved frescoes lately discovered and restored, (1842-60) are by *Giotto*. In the fifth chapel, a tabernacle containing a portrait of S.t Francis, by *Cimabue*; and some very fine paintings, by *Giotto*, have been lately discovered (1853). On the pilaster of this chapel and on the other corrisponding one beyond the high altar, there are two bronze tablets containing the names of the Tuscans, who died fighting for the Indipendence of Italy in 1848, on the battle fields of Montanara and Curtatone. The high altar is by *G. Vasari*; the choir contains some paintings by *Agnolo Gaddi*. In the first chapel after the high altar, some modern frescoes, by *G. Martellini*. In the second, there is nothing worty of observation. In the third chapel dedicated to S. Anthony of Padua, some modern frescoes and paintings, by *L. Sabatelli* and by his sons. In the fourth chapel, the frescoes are by *B. Daddi*, and the sculptures by *L. della Robbia school*. In the fifth cha-

pel, the frescoes are by *Giottino*, the Annunciation by the *Vasari school.*

NICCOLINI CHAPEL. *(closed by a railing).* The design is by *B. Dosio;* the frescoes on the wall are by *Volterrano;* the Assumption and the Coronation, by *Allori;* the statues and the Monuments by *Francavilla.*

BARDI CHAPEL, near the preceding: A Virgin and Child after the *Giotto school.* In the tabernacle on the altar, a wooden Christ on the Cross, by *Donatello.* In the following chapel: the painting over the altar, by *Ligozzi;* and the mausoleum of the Countesse Zamoyska, by *Bartolini.* Before the column of the principal aisle the monument of L. B. Alberti, by *Bartolini.* In the left nave, there is a monument to the celebrated engraver, Raphael Morghen, by *Fantacchiotti.* The painting over the altar is by *Vasari.* The Maousoleum erected to the memory of Charles Marzuppini, is by *Des. da Settignano.* The sarcophagus of Fossombroni, by *Bartolini.* One painting by *Vasari* and the other by *G. Stradano.* At the pillar a Piety, by *Ang. Allori.* Two paintings by *Santi di Tito.* The monument of Galileo is a work of the decline of arts. The painting over the last altar, is by *Naldini.*

CLOISTER, to which, entrance is obtained by the lateral door of the right nave. In the court there is the Pazzi chapel, called, *del Capitolo*, designed by *Brunelleschi;* the ornaments and basreliefs in terra-cotta, are by *L. della Robbia.* The statue in the centre of the cloister, representing the Creator, is by *Bandinelli.* In the old refectory there is a fine fresco worth observing, attributed to *Giotto.*

S. Egidio. *(The church is attached to the Hospital of S. Maria Nuova).* It was built in 1419, by *Lorenzo di Bicci.* It contains a Virgin in terracotta, by *L. della Robbia;* a marble tabernacle, by *Mino da Fiesole;* a Descent from the Cross, by *Ales. Allori;* S.t Lewis, by *Volterrano;* an Assumption, by *Jacopo da Empoli.* For the description of the front of the Hospital, see: Hospital of S. Maria Nuova.

S. Felice. *(The square bears the same name).* There we may observe the Virgin and some saints by *Mic. Ghirlandajo.* S. Maximus aided by S.t Felix, a fresco by *Gio. da S. Giovanni.* A painting with a pyx by *Neri di Bicci.* A fresco above, by an *unknown artist.* S.t Domenic and other Saints painted by *Empoli.* S. Matthew called to the apostleship by *M. Rosselli.* S.t Roch, S.t Catharine, and S.t Anthony, by *Pier di Cosimo.*

S. Felicita. *(The square bears the same name).* Built in 420 (?); and rebuilt in 1736 by *Ferd. Ruggeri.* On entering to the right, one sees the Descent from the Cross, and the Evangelists on the wall, by *Pontormo.* S. Felicita by *G. Berti.* A wooden Cross with figure, by *And. da Fiesole.* The Virgin honourd by Saints, by an *unknown author.* To the left: a painting and a fresco, by *Poccetti.* S. Sebastian, by *F. Boschi.* S. Lewis, by *S. Pignoni.* The Marriage of the Virgin, by *Martellini.* The Nativity, by *Santi di Tito.* The Resurrection, by *A. Tempesti.* The Adoration of the Sages, by *Cianfanelli.*

In the sacristy, there is a S. Felicita, by *Neri di Bicci.* In the Cloister, are still preserved some frescoes of the XIV and XV centuries.

S. Firenze. *(The square bears the same name).* Built after the design of *Silvani*, *Ruggeri*, *Ferri*, and *del Rosso*. In the interior, are the Martyrs, by *Stradano*. The cupola of the chapel of the Blessed Sacrament, was painted by *L. Sabatelli*.

S. Gaetano. *(The square bears the same name).* This church is a work of the decline of arts and it was rebuilt in the XVII century. In the interior, the statues and the basreliefs are by *Foggini*, *Piamontini*, *Fortini*, *Novelli*, *Pettirossi* and *Cateni*. In the choir, there is a bronze Crucifix by *F. Susini*. The Silver tabernacle is the work of *Ben. Petrucci*. The paintings over the altars, are by *Vannini*, *Vignali*, *Rosselli*, *Boschi*, and others too numerous to mention.

S. Giovannino. *(Cavour Street).* It was rebuilt about the end of the XVI century; the front is a modern work. Inside the frescoes among the pillars, representing the life of Christ, are by *Passignano*, *Barbieri*, *Bronzino*, *Santi di Tito*, *Corradi* and *Ligozzi*. The paintings over the altars, are by *Allori*, *Corradi*, *Dondini*, *Puglieschi*, ecc.

S. Lorenzo. *(The square bears the same name).* This church in the form of a T was built in 390 and consacrated by S.t Ambrose in 393. It was rebuilt and enlarged in 1059, and consacrated by Nicolas II. It was afterwards almost entirely destroyed by fire, and rebuilt after a design by *Brunelleschi*. The high altar was consacrated in 1461. This edifice was cleaned and decorated a few years ago. The precious basraliefs which adorn the two pulpits are really worth minute attention; they are the work of *Donatello*, completed by his pupil

Bertoldo. On the paviment immediately before the high altar, there are the arms of the Medicis, indicating the place where underneath is erected the tomb of Cosimus the first. Among the pictures ornamenting this church, we shall note: the Marriage of the Virgin, by *il Rosso fior;* a table of the XIV century, representing the Virgin and some saints, by an *unknown artist;* the Annunciation by *Fra Fil. Lippi;* on the left wall a large fresco representing the martyrdom of S.t Lawrence, is by *Bronzino.*

In the old Sacristy, where we may observe many fine works of art by *Donatello*, which are: the small doors, the Evangelists, the bust of S.t Lawrence, the sarcophagus containing the bones of John of Medicis, called Bicci, and other objects. The Nativity of Jesus Christ, the painting over the door, is the work of *Raffaellino del Garbo.*

The New Sacristy. By John of Medicis (Leon X) the order for the construction of this chapel, was given to *Michelangelo*, who with his own design erected it by order of Clement VII, who intended to bury his relations there. The great artist, not satisfied with distinguishing himself in this work as an architect, wished also to leave us among the monuments, which it contains, same works really worthy of his great name.

The first to the right is the tomb of Julian of Medicis, duke of Nemours and brother to Leon X. The statue of Julian seated in a fine attitude is placed over the two fine statues personifying Day and Night. The naturalness of these symbolic figures is so great that the Poet J. B. Strozzi wrote of the former:

« La notte, che tu vedi in sì dolci atti
Dormire, fu da un' Angelo scolpita
In questo sasso, e, perchè dorme, ha vita:
Destala se no 'l credi, e parleratti »

To which Michelangelo, wishing to allude to the lost liberties of Florence, answered.

« Grato m'è il sonno, e più l' esser di sasso,
Mentre che'l danno e la vergogna dura
Non veder, non sentir, m'è gran ventura
Però non mi destar, deh! parla basso »

The second monument was erected in memory of Lawrence of Medicis, duke of Urbino. The attitude of the statue caused it, is called « *Il Pensiero* » (Thought); the other represent Twilight, and the Dawn of Day. Before leaving the chapel, we should observe an unfinished but very fine group, by *Michelangelo* representing the Virgin and Child. The statue of S.t Cosimus by *Fra G. A. Montorsoli* and that of S.t Damian by *Raf. da Montelupo.*

The Mediccan Chapel. It was begun in 1604 under Ferdinand the first, by *Matteo Nigetti*, after a design by the Prince John of Medicis. Workmen are still constantly employed in finishing it. It was originally destined to receive the Blessed Sepulchre, which the Emir Faccardino had promised to get out of the hands of the Infidels; but being deluded in this hope, Cosimus the second destined it to receive the tombs of his family. This chapel is rich in pietre dure and precious marbles, but its architecture, is of no great merit. The statue of Cosi-

mus the first in bronze, is by *Gian Bologna;* that of Ferdinand I, is by *Tacca.* The pictures on the ceiling of the cupola were executed by *Benvenuti* (1828-1837). Under this chapel there are the tombs of the Dukes of Tuscany.

S. Marco. *(The square bears the same name).* This church was built in the XIII century, but the front is a modern work (1780). The convent attached is celebrated in Florentine history for having sheltered the famous Friar Savonarola; it is also celebrated for being the dwelling of the renowned painters B. Angelico and friar Bartolommeo della Porta. The greater part of the internal architecture of the Church is by *Gian Bologna.*

Over the principal door is a Crusifix by *Giotto.* To the right on entering may be seen an Annunciation, a fresco by *P. Cavallini;* a painting by *Santi di Tito;* the Virgin enthroned by *Fra Bartolommeo;* a mosaic brought from Rome in 1607 representing the Virgin; S.t Dominic and S.t Raymund is a fresco in imitation of a mosaic. On leaving the choir to the right, there is a small door which opens into the Blessed Sacrament chapel. To the left is the chapel of S.t Antonino archbishop of Florence; the Architecture and the statues representing the Saint, are by *Gian Bologna;* on the wall are two large frescoes; one representing the funeral procession, the other the burial of S.t Antonino; both by *Passignano;* the shrine of the Saint is by *Portigiani;* the statues are by *Francavilla;* the painting over the altar is by *Bronzino;* and that to the right is, by *B. Naldini;* the other is, by *Fr. Poppi;* the painting on the vaulted ceiling is, by

Poccetti; the paintings in clear-dark are by *Ales. Allori*. Continuing the same direction we may observe a painting, by *Cigoli*; a Virgin entroned, by *Gabbiani*; S.t Vincent Ferreri, begun by *Vannini*, and finished by *Passignano*; the last painting is by *B. Poggi*.

The convent which may be called a Gallery of Pictures, for the great number of paintings it contains, are by *Beato Angelico*. The first cloister is decorated with frescoes, by *B. Angelico*. Over the door and on the wall, opposite the church is J. C. leaving the sepulchre, by *B. Angelico*, the other figures are by *G. B. Vanni*. Of the first lunettes, three are by *Poccetti*; the others by *Tiarini*. On the walls are drawn J. C. appearing to S.t Dominic, by *B. Angelico*; the history of the same saint, by *Poccetti*; S.t Thomas Aquinas, by *B. Angelico*; the Miracle of the key in the body of the fish, by *Vanni*. On the wall forming the side of the church, the first lunette is by *Boschi*; the three drawing, by *Poccetti*; the others by *Coccapani* and *Boschi*. Over the church door is, S.t Peter Martyr, by *B. Angelico*; the other figures are by *Vanni*. On the last wall we have: J. C. and S.t Dominic by *B. Angelico*. The first two lunettes, by *Poccetti*; the two following, by *Dandini*; and the last, by *Rosselli*. In the room called *Del Capitolo*, is a very fine fresco representing Christ between the two thieves; at the foot of the cross are S.t Mary, S.t Mary Magdalen, S.t Mark, S.t John the Baptist, S.t Lawrence, S.t John the Evangelist, S.t Cosimus, and S.t Damian. On the left wall, S.t Dominic, S.t Ambrose, S.t Augustine, S.t Jerome, S.t Francis,

S.t Bernard, S.t Romuald, S.t Peter Martyr and S.t Thomas Aquinas; above are the Saints and other Blessed Men of the Domenican Order. On the side wall, some Prophetes and Sybills. In the upper corridor, or passage, the Annunciation, Christ on the Cross, a Virgin surrounded by Saints; and an Adoration of the Sages; all the work of *B. Angelico.* In short all the cells possesses some pictures of a religious character. The Coronation of the Virgin is one of the finest frescoes, by *B. Angelico*. The library contains a messal ornamented with miniatures, attributed to *Angelico*, and a psalter or psalm book full of illuminiated pictures, by *Fra Benedetto da Mugello*. In the refectory there is a fine Last Supper, by *D. Ghirlandajo*.

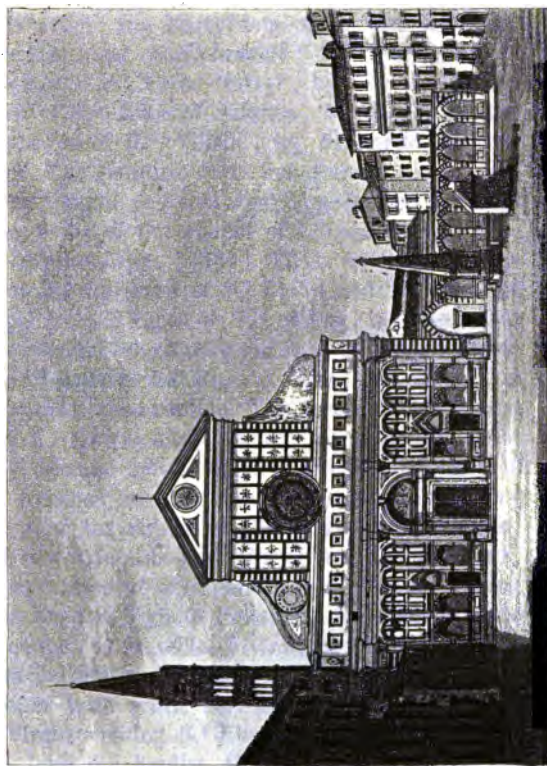
S. Maria Maggiore. *(The square bears the same name)*. This church was built in the XI century and enlarged in the XIII by *Buono*; it was brought to its present state by *Buontalenti* and *Silvani*, in the XVI century. The interior contains nothing precious; but the pictures on the pillar to the right, are a work of the XIV century.

This church offers the first specimen of Florentine Architecture.

S. Maria Maddalena de' Pazzi. *(Borgo Pinti)*. It was begun by *Brunelleschi*, and completed by *Giuliano da S. Gallo*, who built the cloister (1479). Over the church door; may be seen a fresco of S.t Mary Magdalen, by *Poccetti*. In the Interior: the Agony in the Garden, by *Santi di Tito*; S.t Ignatius and S.t Roch, by *Raffaellino del Garbo*; the Virgin, Jesus and Saints, by *Pontormo*; the Coronation of the Virgin, by *Beato Angelico*. The Chapter

possesses a very fine fresco, by *Perugino*, representing the Adoration of the Cross.

S. Maria Novella. (*The square bears the same name*). This church was begun in 1279, according to the design of *Fra Sisto da Firenze* and *Fra Ristoro da Campi*, who were the architect of this very fine church, called by Michelangelo, *his bride.* The foundation stone was laid in 1279. After the death of the first two architects, it was continued by two other friars of this convent, *Fra Giovanni da Campi*, and *Fra Jacopo da Nipozzano*. The frontispice was finished in 1470 after a design by *Leon Battista Alberti.* We should observe two astronomical instruments placed there by *Ignazio Danti* (1572). The length of the temple is about 98 metres, and the width 28. We must not forget to observe an originality in its construction, which is, that as the arches of the naves near the high altar, they became smaller; an optic deception made use of by the architects to increase the perspective effect. Its German gothic style is very elegant. It was ill modified by *Vasari* in 1565, but not corrected by the recent repairs (1858-61). The fresco over the principal door is after the *Lippi school.* The Christ on the Cross is attributed to *Giotto*. The painting on the wall at the r. of the door, is by *Masaccio*, the other to the left is thought to be, by *A. Gaddi*. Among the different monuments existing in the right nave, the two belonging to the Minerbetti family, are by *Silvio da Fiesole*, and that of G. B. Ricasoli, is by *Taddeo da Fiesole*. Of the paintings over the altars, the first is by *Macchietti*, the three

S. Maria Novella S.te Marie Nouvelle

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following are by *G. Naldini:* the fifth by *Jacopo del Meglio*, and the sixth by *Ligozzi*.

In the Rucellai Chapel. There is a fine Virgin by *Cimabue*, one of the most authentic paintings by this artist; the Martyrdom of S.t Catharine, by *Bugiardini* and *Michelangelo;* S.t Lucy, by *R. Ghirlandajo*. S.t Peter Martyr, by *Cigoli;* the sepulchre of B.d John of Salerno, by *V. Danti;* the sarcophagus of B.d Villana, by *Bernardo da Settignano*. The painting over the altar in the B.d Sacrament Chapel, is by *Jacopo Vignali*. The paintings on the walls of the chapel of Filippo Strozzi are, by *Filippino Lippi* (1486). Those on the sides represent the miracles of S.t Philip and S.t John the Evangelist, and those on the ceiling, the four evangelists. Behind the altar is the tomb of Filippo Strozzi, by *Benedetto da Majano*. The high altar is of very recent construction. The frescoes are almost all by *R. Ghirlandajo*, which for their exquisite beauty demand minute observation. The subjects of these frescoes are: On the right wall, the history of S.t John the Baptist. 1, Zacharias in the temple, this fresco contains portraits of many Florentines, contemporaries of the painter; he who is holding up his hand is Agnolo Poliziano; the other dressed as a canon, is Marsilio Ficino, the figure turning to him is Gentile de' Becchi, Bishop of Arezzo; and the other with white hair is Cristopher Landini. II The Virgin visiting S.t Elisabeth. III The Nativity of S.t John the Baptist. IV Zacharias declaring the name of the Child. V. The preaching of S.t John. VI. The Baptism of Jesus Christ. VII. Herod's feast. On the left wall: Joachim driven out of the temple

because childless in Israel. The head of the figure with a blue tunic and red cloak is the portrait of the painter. II. The Nativity of the Virgin. III.The presentation at the temple. IV. The Marriage of the Virgin. V. The Adoration of the Wise Men. VI. The massacre of the Innocents. VII. The death of the Virgin. The wooden stalls are by *Baccio d' Agnolo*. The windows were painted by *Alessandro Fiorentino*.

GONDI CHAPEL (*Immediatly to the right*). We see the famous wooden Crucifix, by *Brunelleschi*, which was executed by him out of rivarly to *Donatello*.

GADDI CHAPEL, the paintings on the ceiling are by *Ales. Allori*. There is a painting by *Bronzino;* two mausoleums designed by *Michelangelo*.

STROZZI CHAPEL. The paintings on the walls are by *Andrea Orcagna*, representing the Judgment Day, Heaven and Hell. The painting over the altar is by the *same artist*. Over the door through which one passes to ascend to the belltower, is the Coronation of the Virgin by the *Giotto school*.

THE SACRISTY possesses some paintings in a ward robe to the right. The Coronation of the Virgin, by *Beato Angelico*, which painting is a work worthy of observation for its minute composition and exquisite finish; the very celebrated Madonna della Stella by the *same artist;* there are two fountains, one by *Luca della Robbia;* the other by *G. Fortini*. Proceeding along the left nave of the church, the painting over the first altar, is by *Bronzino;* the second, dedicated to S.t Catherine of Siena of whom there is a pasteboard statue painted by *Pocoetti;* the third and the fourth are by *Vasari;* the fifth

is by *Angelo Allori;* the sixth and last is a modern work by *Fattori.*

The Chiostro verde *(Green Cloister) which is situated on the W. side of the church, may be entered either by a door in the square, or by one leading from the left aisle.* This cloister contains an inumerable quantity of pictures. The great er part of those in the lunettes, are by *Paolo Uccello.* (1390-1470). Many of these frescoes are very much spoilt, they are by an *unknown painter.* From here we pass to the

Cappella degli Spagnoli *(Spanish chapel).* Celebrated for the frescoes with which it is covered. Those on the western wall and on the ceiling are by *Taddeo Gaddi*, and the other by *Simone Martini.* On the Southern wall are, the histories of S.t Dominic and S.t Peter Martyr. On the eastern wall: The Militant and Triumphant Church, represented as the Gate of Paradise; on a throne are seated the Protectors and difendors of the Church, the Pope, the Emperor, the King, the Cardinals, Bishops and many other distinguished personages. S.t Dominic showing to the multitude of his auditors the way to Heaven. S.t Peter opening the gates of Paradise, where Jesus Christ is seated on a throne surrounded by Angels. On the North side we may see: Jesus Christ bearing his cross, the Crucifixion and the descent to Hell. On the Western side, S.t Thomas Aquinas surrounded by Angels, Saints, and Patriarchs, and at his feet are the condemned, the leaders of heresy and false philosophy: Arius, Sabellius, and Averrhoes. The fourteen figurues in the niches represent, 1.st Civil

Right by the Emperor Justinian; 2.nd Canon law, by Pope Clement; 3.rd Speculative Theology, by Peter Lombard; 4.th Pratical Theology, by Severus Boethius; 5.th Faith, by Dyonisius the Areopagite; 6.th Hope, by S.t John Damascenus; 7.th Charity, by S.t Augustin; 8.th Arithmetic, by Pithagorus 9.th Geometry, by Euclid; 10.th Astronomy, by Ptolemy; 11.th Music, by Tubalcain; 12.th The Dialectic, by Zenon of Elis; 13.th Rhetoric, by Cicero; and finally Grammar, by Donati. On the ceiling are, the Resurrection, the Ascension, the Descent of the Holy Ghost; and as a symbol of the church, S.t Peter 's ship preserved throughout the storm.

Chiostro Grande *(large cloister)*. *(the largest in Florence)* decorated with fifty two frescoes in the same number of lunettes, by *Cigoli*, *Ales. Allori*, *Santi di Tito*, *Poccetti* and others. These pictures represent the principal acts of S.t Thomas Aquinas, and S.t Peter Martyr. The refectory contains a fine fresco by *Bronzino*, representing the Israelites in the Desert.

This convent contains also a **Pharmacy** *(Entrance in Scala street)*, renowned all over Europe for its essences and odoriferous waters. The sale is open to the public even on Sundays. *You must ring the street bell to obtain admittance trough the bronze gate which is always closed.* Therein are to be seen some frescoes by *Rosselli*, *Cigoli*, *Spinelli*, *Salviati* and others.

S. Michele. *(Calzajoli street).* This temple was not originally destined for divine service. It was built about 1284 by *Arnolfo di Cambio* to be used as a Granary; it was destroyed by fire and then

rebuilt by *Taddeo Gaddi* and finished by *Neri Fioravanti, and Benci di Cione* in 1349. The Signoria having determined on converting it into a church, placed an altar therein in honour of S.t Anne, in remembrance of the exile of the Duke of Athens, which happened in 1343 on the day dedicated to this Saint, and even at the present time, the flags of the Arts and Trades are placed all around on the same day. In the XVI century, the upper floors were converted, into a depositary of Archives and Notary acts and are still used for that purpose.

The statues, which form the ornament of the exterior of this church, are considered the finest works of the ancient Florentine school. The various arts and trade corporations contributed the necessary expens for the same, and placed over the niches their coats of arms in terra-cotta by *L. della Robbia*. On the W. side we have a S.t Eligius, by *Nanni di Banco*, a S.t Stephen by *Ghiberti*, and a S.t Matthew, by *Michelozzi*. On the North: S.t George, a magnificent statue by *Donatello*; four saints in one niche, by *Nanni di Banco*; a S.t Philip, by the same; and a S.t Peter, by *Donatello*. On the East, a S.t Luke, by *Gian Bologna*. Jesus Christ making touche his wounds by the Apostel S.t Thomas, by *Andrea Verrocchio*; S.t John the Baptist, by *Ghiberti*. On the south, a S.t John the Evangelist by *Baccio da Montelupo*; there is a nich which was occupied till 1860 by a S.t George, and in which will be installed a modern statue; a S.t James, by *Nanni di Banco*; and a S.t Mark by *Donatello*.

Though there are, in the interior, some works by good painters, we give no description of them, be-

cause the paintings are really spoilt. What merits attention is the fine tabernacle in gothic stile made by *Andrea Orcagna*, about 1359. The Virgin is attributed to *Ugolino of Siena.* Over the altar of S.t Anne, there are this saint and the Virgin and Child, a marble group by *Mino da Fiesole.*

S. Niccolò. *(The street bears the same name).* This edifice is supposed to have been built about the year one thousand. We find in some historians that Michelangelo hid himself for a time in the bell-tower, when Florence fell into the hands of the Imperialists (1530). In the Interior, are to be seen: the Sacrifice of Abraham, by *Ales. Allori;* some saints by *Gentile da Fabriano;* the Creator and saints, by *Jacopo da Empoli.* In the Sacristy, is a fresco by *D. Ghirlandajo;* the Virgin and Saints, by *Neri di Bicci;* and other paintings by unknown artists of the XIV century.

Ognissanti. *(All Saints, Manin Square).* It was almost all rebuilt in 1627 after a design by *Bastiano da Fiesole.* The façade is by *Nigetti.* Over the principal entrance we observe a basrelief by *Luca della Robbia.* In the interior; the following are worthy of observation: A S.t Augustin, a fresco by *Botticelli;* a S.t Jerome by *D. Ghirlandajo;* and a wooden Crucifix by *Giotto.* In the sacristy, is a fine fresco, belonging to the *Giotto school.*

In the Cloister there are some pictures by *Gio. da S. Giovanni*, *Ligozzi*, *Ghidoni*, and *Ferrucci.* They represent the life of S.t Francis.

S. Remigio. *(The square bears the same name).* We may see in this little church. A Christ in the sepulchre by *Ghelini;* two Annunciations: one by

Beato Angelico, and the other, by *Orcagna*. Over the altar in the chapel, which belonged to the Alighieri Family, there is a Conception by *Empoli*.

S. Simone *(The square is called by the same name)*. In this church there is only a work of merit, which is in the sacristy, a painting representing S.t Peter, by *an unknown author*, but which bears the date of 1308.

S. Spirito. *(The square bears the same name)*. It was begun in 1433, by *Brunelleschi*; but injured by fire in 1471, it was afterwards finished in 1481. This temple justly attracts the attention of every one who visits it for simplicity and elegance of architecture; it is supported by round columns of black stone, with capitals and arches of the same material. The forty altars are decorated with pictures by celebrated painters, of which we shall describe the more interesting. In the first chapel to the right there is, an Assumption, by *Piero di Cosimo*; a Virgin with her dead Son on her lap, a group copied from that by *Michelangelo* in S.t Peter at Rome, by his pupil *Nanni di Baccio Bigio*. Third chapel: S.t Nicolas, a wooden statue by *Jacopo Sansovino*. On the right side: Capponi chapel, is a S.t Monnica surrounded by twelve Augustin sisters, attributed to *Fra Filippo Lippi*. Nerli Chapel: the Virgin, S.t Catharine, S.t Martin, and the child Jesus, who is taking the Cross presented to him by little S.t John, a fine painting by *F. Lippi*. Corbinelli Chapel: sculptures by *A. Contucci da S. Savino*. Biliotti chapel: Virgin and two Saints by *Botticelli*. The B.d Sacrament Chapel: the architecture and sculptures are by *Contucci da San Savino*. In the

chapel near the one preceding is a Jesus bearing his Cross, by *R. Ghirlandajo.* Lastly we shall only note: the Adoration of the Sages, by *A. Lomi;* the Adulteress by *A. Allori;* the Nativity, and the Annunciation, by *Botticelli;* the Trasfiguration, by *Piero di Cosimo;* the Virgin, S.t Bartolommew, and S.t Nicolas, by *Ant. Pollajolo;* an interesting Virgin by *Perugino;* S.t Anne, the Virgin and Saints, by *Ghirlandajo.* A Christ, a statue in marble, by *Landini*, copied from a work by *Michelangelo.* The statues, tabernacle and ornaments of the fine choir are by *Giovanni Caccini.* The high altar in pietradura, by *G. B. Cennini.*

The Sacristy, of which *Cronaca* was the architect has some sculptures over the door by *A. Contucci da S. Savino*, who was also the erector of the fine vestibule of the corinthian order. The architecture of the first cloister was by *Alf. Parigi;* the frescoes were by *Perugino*, *Cosimo Ulivelli ec.* The second cloister was designed by *Ammannati.* The paintings near the door are by *Poccetti.* The belltower is by *Baccio d' Agnolo.*

S. Stefano. *(The square bears the same name).* It is supposed to have been founded in the VIII century. The bronze low front piece of the high altar is by *F. Tacca.* There is also a S.t Leonard and S.t Nicolas, by *Rosselli;* and a S.t Cecilia, by *Curradi.* In the choir, a S.t Stephen, by *Cecco da Gambassi.*

S. Trinita. *(The square bears this name).* It was erected after the design of *Niccola da Pisa* in 1250; the front was added in the XVI century by *Buontalenti.* The B.d Trinity and S.t Alexius are by

Palazzo Vecchio — Palais Vieux

Guido Pineider

Caccini. In the interior: in the chapel near the sacristy, there are some good frescoes by, *Dom. Ghirlandajo* representing some facts from the life of S.t Francis (1485). The architecture of the presbitery is by *Buontalenti*. S.t Peter walking on the water, by *C. Allori;* S.t Peter recieving the key of Heaven, by *Empoli;* Jesus in the Garden, by *M. Rosselli;* S.t Mary Magdalene, a statue begun by *Desid. da Settignano*, and finished by *Benedetto da Majano*.

Public Palaces.

Palazzo Vecchio. *(Old Palace, Signoria square).* The Signoria ordored the construction of this palace by a decret of the 30.th of December 1298. This embattled edifice resembling a fortress rather, than a palace, was raised by the genius of the architect, *Arnolfo di Cambio*. The want of simetry one observes, and which probably increases its caracteristic appearance, is said to be owing to the Republican authorities, who would not permit him occupy the area of the houses belonging to the Ghibelline of the Uberti families. Its fine tower, so admirable for its solid construction, united to a graceful proportion, is 93 metres in height. The bell was used to call the People to the public meetings. This palace was the seat of the Signoria of Florence; it was enlarged at different times, and among others by *Michelozzi* (1434) and *Vasari* (1550). Over the door are two Lions and the inscription: Rex Regum et Dominus Dominantium. Under the arches of the gallery, or terrace surmounting the edifice, are the Arms of the Republic. Of the two Termi in marble

at each side of the entrance that, of the female is by *Bandinelli*, the other by *Rossi*. Through this gate we enter a court whose, elegant decorations form a striking contrast to the severity of the interior. The porphyr fountain was designed by *Vasari* and executed by *Tadda;* the pretty little bronze statue is by *Verrocchio*. The group of Samson and Philistines, is by *V. de' Rossi*. The stairs to the left lead to the

SALOON OF THE GREAT COUNCIL, which was constructed in 1495 by *Cronaca* at the request made by *Savonarola*, for the purpose of assembling the Great Council. It was modified by *Vasari* (1540). The following is the description of the statues and their authors: Adam and Eve, Cosimus I, Leon X, Charles V, John of the Bande Nere, and Alexandre of the Medici, by *B. Bandinelli*. Hercules and Antheus, Hercules and the Centaur, Hercules and Cacus, Hercules and Diomede, Hercules and the wild Boar, Hercules and Hyppolitus, by *Vin. de'Rossi*. A Warrior by *V. Danti*. Victory, a group unfinished by *Michelangelo*. Virtue triumphing over vice, by *Gian Bologna*. Several other statues by *unknown sculptures*. The ceiling is covered with paintings by *Vasari*, representing the principal events in the history of Florence and the Medici. By the same hand are also the frescoes on the two side walls; at the four corners there are four paintings on slate by *Ligozzi*, *Cigoli*, and *Passignano*. This room is now occupied as the Chamber of Deputies. Afterwards there is the

SALONE DEI DUECENTO, of the two hundred, so called, because there met the concil composed of two hun-

Palazzo Pitti Palais Pitti

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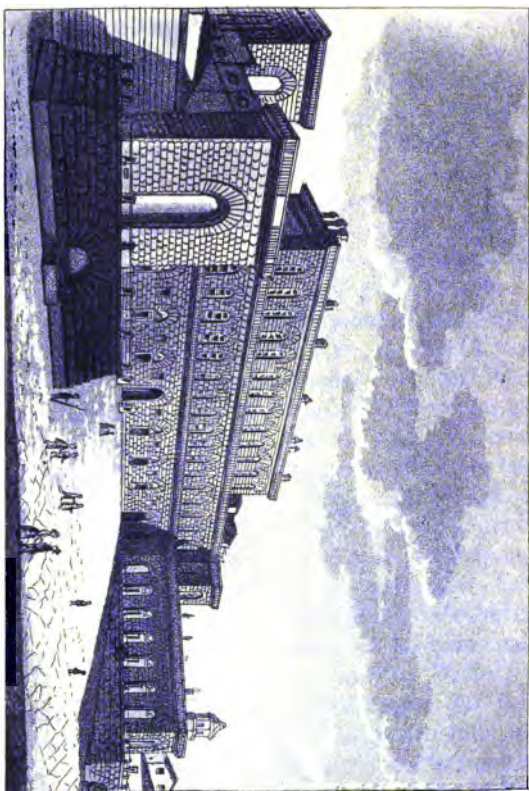
dred Delegates. Than the apartment of Leon X, the Chamber of Cosimus I, that of Cosimus the Elder, that of Lawrence the Magnificent, that of John of the Bande Nere, and the sitting room, or parlour of Clement VII. The second floor is comprised of the Audience Chamber, the frescoes which adorn it are by *Salviati;* and the Prior 's Chapel, painted by *Ridolfo del Ghirlandajo.*

Pitti Palace. *(The square bears the same name).* The raising of this splendid structure, was confided by Luca Pitti to *Brunelleschi* in 1440. It was bought in 1549 by the Medici and has ever since been the residence of the different sovereigns. In the XVI century, the fine court was added by *Ammannati*, and in the second half of the XVIII cent. the architect, *G. Ruggeri*, began the two angular lateral parts, which were completed but a few years ago. The fine staircase, the vestibule between the grand entrance and the court, as well as other works in the interior were done by *Pasquale Poccianti.* In the courtyard opposite the central entrance there is a fine grotto, which is supported by 16 columns of the doric order. Of the fine statues: that one in the middle representing Moses, was sculptured in porphyr, by *R. Curradi.* Over the grotto may be seen the fine fountain sculptured by *Susini* and *Ferrucci.* To the right in the court is the R. Chapel ornamanted with frescoes by *Luigi Ademollo.* On the rich altar there is an ivory Crucifix by *Gian Bologna.* To the first Floor: In the first vestibule there are four statues, three of them ancient. The Stucco saloon, after a design by *G. Paoletti.* The Bona saloon ornamanted with fre-

scoes by *Poccetti*. In the second vestibule: two ancient Fauns; Bachus by *Bandinelli*, and Mercurius by *Francavilla*. The Guards room is adorned with ancient statues. The Nicchie saloon possesses 6 ancient statues. It is impossible to describe the quantity of remarkable works contained in this Palace, but those who visit it will be informed by the Guardians. *(For the Gallery see, Pitti Gallery).*

Riccardi Palace. *(Cavour street).* It was Cosimus the Elder, who had this palace built in 1430 by *Michelozzi*. The architecture of this palace, all in stone, is beautiful and imposing, like most Florentine edifices; and it is celebrated for the events, which it witnessed. In 1659 it belonged to the Riccardi Family, who bought it from the Medici. In 1814 it was bought by the state, who is still the proprietar. It contains a chapel with paintings by *B. Gozzoli* and a gallery covered with frescoes by *Luca Giordano*.

Pretorial Palace. *(Ghibellina street).* The erection of this imposing structure was begun in 1255, by *Lapo Tedesco;* but *Fra Sisto and Fra Ristoro*, the architects of S. M. Novella, also took a part in it; towards the decline of the XIII century it was occupied by the Podestà, and in this epoch *Giotto* there painted the portrait of Corso Donati, Brunetto Latini, and Dante, the last of which has lately been discovered. This master-piece of the Florentine style was the theatre, and witness to every change and misfortune that desolated our country, and which a small Guide cannot pretend to describe; for a large volume would scarcely suffice to relate the history confined to this edifice alone.

We must content ourselves with pointing it out to the admiration of the lovers of the beautiful, and refer them to the historians, limiting to saying that every step of its ground staircase, every wall of its rooms contains a history of those generations, who preceded us, and who, though often covered with fraternal blood, and divided by internal quarrels, yet, left us noble examples of heroic and patriotic virtues. This edifice, then, must be considered as a monument left us by our forefathers as a perpetual remembrance of their memorable deeds. The interior, beginning with the magnificent Court-Yard, is really worthy of patient observation. The palace contains also paintings by *Giotto*, *Ghirlandajo* and others.

Town Hall. (*S. Trinita square*). It is thought that *Arnolfo di Cambio* was the architect of this palace; and in fact, after the Pretorial and the Signoria Palace, it is the most charateristic monument of that period. There are a few frescoes by *Poccetti*.

Unfinished Palace. (*Proconsolo street*). This was built in the XVI century by *Buontalenti; Santi di Tito*, *Scamozzi*, *Caccini* and others have also warked there to try to finish it.

Private Palaces.

Strozzi Palace (*Tornabuoni street*). The design of this splendid palace was drawn by *Benedetto da Majano*, by order of Filippo Strozzi in 1489. The great cornice, by *Cronaca* is considered a real

model of art. This palace has three fronts, but we should observe that fronting from the Strozzi Square, because the entablature on that side being finished. The lanterns, rings, and other beautiful ornaments in iron are the work of *Niccolò Grosso*, called the *Caparra.*

Alberti Palace *(near Grazie Bridge).* It belonged to Leon Battista Alberti. It has been lately restored.

Altoviti Palace *(Borgo degli Albizzi).* Commonly called, dei *Visacci*, because there are 15 portraits of illustrious personages on the façade. Over the door, there is a bust of Cosimus the first.

Rucellaj Palace *(Vigna Nuova street).* This palace so full of taste and harmony was designed by *Leon Battista Alberti.*

Stiozzi-Ridolfi Palace *(Scala street).* Was built after a design by *L. B. Alberti* and enlarged by *Silvani.* In the garden annexed, known by the name of *Orti Oricellari*, a Casino was erected by Bernard Rucellaj, who after Lawrence the Magnificent, presided over the Platonic Accademy. It served also as a residence for the same; there too, Macchiavelli read to his colleagues the celebrated lectures on the Decadi of Titus Livis. A small subterranean chapel is consacrated to the memory of the Platonians. The giant in the garden is by *Novelli.*

Gondi Palace *(S. Firenze square).* The architecture is by *Giuliano da S. Gallo*, who was much esteemed. (1481).

Guadagni Palace *(S. Spirilo square).* It is thought to have been designed by *Cronaca.*

Bartolini-Salimbeni Palace *(now Nord Hotel, S. Trinita square)*. The architect was *Baccio d'Agnolo* (1520). It was the first work in Florence, with ornamental decorations and square windows and doors surmounted by large cornices.

Capponi Palace *(S. Sebastiano street)*. Erected after a design by *Fontana* (1704). The great saloon was painted in fresco by *Matteo Bonechi*, who also painted several other rooms.

Corsini Palace *(Lungarno Corsini)*. This was built by *G. Silvani* (1618-56). The staircase was constructed by the architect *Ferri*.

Remarkable Houses.

Dante 's House. S. Martino square N.r 2.

The house where Macchiavelli died, Guicciardini street N.r 16.

Galileo House. On the Costa, near the Belvedere Fortress.

The House where Alfieri died, Lungarno Corsini N.r 2.

Guicciardini House, Guicciardini street.

The House, where Andrea del Sarto died, S. Sebastiano street.

B. Cellini house, Pergola street.

Galleries and public Museums.

UFIZJ GALLERY

The very fine portico of the Ufizj which leads to the Gallery was built by *Vasari* (1560-74). The 28 modern statues which adorn it (1846-56) are the folloving: Cosimus the elder, by *L. Magi*; Lawrence the Magnificent, *G. Grazzini*; And. Orcagna, *N. Bazzanti*; Nicholas Pisano, *Fedi*; Giotto, *G. Dupré*; Donatello, *G. Torrini*; Leon Battista Alberti, *G. Lusini*; Leonardo da Vinci, *L. Pampaloni*; Michael Angel, *Santarelli*; Dante, *Demi*; Petrarch, *A. Leoni*; Boccaccio, *E. Fantacchiotti*; Macchiavelli, *L. Bartolini*; Guicciardini, *L. Cartei*; Amerigo Vespucci, *G. Grazzini*; Farinata degli Uberti, *F. Pozzi*; Peter Capponi, *T. Bacci*; John of the Bande Nere, *T. Guerrazzi*; Ferruccio, *P. Romanelli*; Galileo, *A. Costoli*; Micheli, *V. Consani*; F. Redi, *P. Costa*; Mascagni, *L. Caselli*; A. Cesalpino, *Fedi*; S. Antonino, *G. Dupré*; F. Accorso, *E. Fantacchiotti*; Guido Aretino, *L. Nencini*; and B. Cellini, *U. Cambi*. In this edifice there are the senate, the Archives, etc. and the celebrated Gallery which may be called one of the richest collections of arts.

The Gallery is opened every day, including Sundays, from 9 till 3. The entrance is through the second door to the left, at the top of the stone staircase facing you. This magnificent Gallery was foun-

Gli Ufizi — Guide Pineider — Les Offices

PLAN

OF THE

UFIZJ GALLERY.

1. First Vestibule.
2. Second "
3. First Corridor.
4. Second "
5. Third "
6. Designs of Ancient Masters.
7. Modern Bronzes.
8. Ancient "
9. Hall of Niobe.
10. " Baroccio.
11. " Inscriptions.
12. Cabinet of the Hermaphrodite.
13. " Cameos.
14. Portraits of Painters.
15. Etruscan Museum.
16. Modern Sculptures.
17. Direction.
18. Cabinet of Medals.
19. Venitian School.
20. Cabinet of Gems.
21. French School.
22. Flamish and German school.
23. Duch School.
24. Italian "
25. Tribune.
26. Tuscan School.
27. Hall of Ancient Masters.

ded by the Medici and afterwards augmented by their successors. The tribune and the principal distributions were made by *Buontalenti*, the other saloons, by *Zanobi del Rosso* and others. We here give a complete catalogue, therefore by following the instructions of the Guide, you may traverse the whole of the Gallery with order and regularity.

On the stairs. 1, Statue of Bacchus.

First Vestibule. Busts of: Lawrence the Magnificent, Cosimus I, Francis I, Ferdinand I, Cosimus II, Ferdinand II, Cardinal Leopold, Cosimus III, John Gaston, Ferdinand III. 2 Mars gradivus. 3 Silenus and Bacchus. 4, 5, 6, 7 two heads of Hecate, and two busts unknown. 8, 9, 10, 11 basreliefs representing festivals and sacrifices. 12, 13, 14 three basreliefs. 15 The sacrifice of a bull.

Second Vestibule. 16, 17 two quadrangular columns. 18 a marble horse which is thought to have belonged to the group of Niobe. 19 a marble boar, *Greek*. 20 Apollo. 21 Adrian. 22 Trajan. 23 Augustus. 24, 25 two dogs. 26 to 33 eight busts. 34 bust of Peter Leopold. From here you enter a long gallery, divided into three corridors. Arround and near the ceiling are hung a great collection of 534 portraits of illustrious personages, copied from the collection of *Paolo Giovio*, by *C. Papi dell' Altissimo*.

First Corridor. Statues: 35, 36 two women seated. Bust: 37 Pompey. Statues: 38 Hercules and the Centaur Nesso. Sarcophagus: the different epochs in the life of a hero. Busts: 40, 42 Augustus. 41, 43 Julius Cesar. 44 Ati. Sarcophagus: 45 the Rape

of Proserpine. BUSTS: 46 Livia. 47 Augustus. 48 Agrippa. 49 Julia. 50 Tiberius.

PAINTINGS: *Andrea Rico di Candia*, 1 The B.d Virgin and Child. *Cimabue*, 2 S.t Cecilia. *Cimabue* (?), 3 S.t Bartholomew. *Giotto style*, 4 Our Lady, S.t John the Baptist and S.t Zanob. *Giotto school*, 5 The flight of a soul into the arms of our Saviour. *Giotto*, 6 Jesus in the Garden. *Giottino*, 7 Descent from the Cross. *Simone di Martino and Lippo Memmi*, 8 S.t Ansano; 9 the Annunciation; 10 S.t Giulitta. *Pietro Laurati*, 11 The Virgin and Child.

STATUES: 51 the god Pan with young Olympus. 52 Athlete. BUSTS: 53 Antonina, Mark Anthony 's daughter. 54 Drusus the brother of Tiberius. 55 Agrippina. SARCOPHAGUS: 56 the history of Hyppolytus. BUST: 57 Drusus, the son of Tiberius.

PAINTINGS: *Pietro Laurati*, 12 the solitaries of Thebaides. *Neri di Bicci*, 13 the Annunciation. *Ang. Gaddi*, 14 the Annunciation. *Unknown* (XV), 15 the Coronation of the Virgin. *Unknown* (XVI), 16 the B.d Virgin, S.t Peter, and S.t Paul. *B. Angelico*, 17 a Tabernacle of very rare beauty, the Virgin and Child, twelve Angels of an incomparable sweet beauty, S.t Peter and S.t Mark, in the interior, S.t John the Baptist and S.t Mark. (1433).

STATUES: 58 Victory. 59 Athlete. BUSTS: 60 Britanicus. 61 Caligula. SARCOPHAGUS: 62 The Dioscures. BUSTS: 63 Messalina. 64 Claudius. 65 Nero.

PAINTINGS: *Bicci di Lorenzo*, 18 S.t Cosimus and S.t Damian. *Orcagna 's style*, 19 The Annunciation. *Lorenzo Monaco*, 20 The Adoration of the Wise Men. *Piero di Cosimo*, 21 the Nuptials of Perseus disturbed by Phineas. *Unknown*, 22 The Virgin and

four Saints. *Fra F. Lippi school*, 23 The Virgin seated. *Lorenzo di Credi*, 24 The Virgin adoring the divine Child. *Ales. Botticelli*, 25 The Virgin surrounded by Angels.

STATUES : 66 Faunus. 67 Athlete. SARCOPHAGUS : the great works of Hercules. BUSTS : 69 Poppea. 70 Nero. 71 Young Nero. 72 Galba. SARCOPHAGUS : 73 Hercules 's works.

PAINTINGS: *Pesello*, 26 The Adoration of the Sages. *L. Vecchietta*, 27 The Virgin, Child, and some Saints. *Piero di Cosimo*, 28 a sacrifice to Jupiter. *Paolo Uccello*, 29 a combat between knights. *Pollajolo* (?), 30 the portrait of a man. *Alessio Baldovinetti*, 31 the B.d Virgin seated to the right, S.t John the Baptist, S.t Cosimus and Damian; S.t Francis kneeling to the left, S.t Lawrence , two Saints, and S.t Dominic kneeling.

STATUES : 74 Pomone. 75 Athlete. BUSTS : 76 Julia the daughter of Titus. 77 Otho (very rare). SARCOPHAGUS : 78 some pagan divinities. BUSTS : 79 Julia, the daughter of Titus. 80 Vitellius.

PAINTINGS : *Piero di Cosimo*, 32 Andromede delivered by Perseus. *Florentine school*, 33 the Virgin. *Luca Signorelli*, 34 The Virgin, Child, and four shepherds. Attributed to *Raffaellino del Garbo*, 35 The B.d Virgin, Jesus, and S.t John. *Piero di Cosimo* (?), 36 Portrait of a man. *Botticelli style*, 37 Our Lady. *Unknown Tuscan*, 38 Portrait of a young man. *Aless. Botticelli*, 39 Birth of Venus. *A. del Sarto school*, 40 The Virgin seated. *Gerino da Pistoja*, 41 B.d Virgin and some saints (1529).

STATUES : 81 Urania. 82 Ariadne. BUST : 83 Julia, the daughter of Titus. SARCOPHAGUS: 84 Sea divinities.

Busts : 85 Vespasian. 86 Domitia. 87 Titus. Statue : 88 Ganymede. Sarcophagus: 89 Apollo and the Muses.

Paintings : *Pinturicchio style*, 42 the B.d Virgin, S.t Joseph, and S.t Blase. *G. Stradano*, 43 Jesus on the Cross. *Mar. Graziadei*, 44 the B.d Virgin, S.t John, and S.t Anne. *Rosso Fior.*, 45 Moses striking down the Madianite shepherds to defend the daughters of Jethro. *A. del Sarto school*, 46 Portrait of a woman. *Cecchin Salviati*, 47 Charity. *Maso da S. Friano*, 48 the B.d Trinity, under S.t James, S.t Philip, S.t Augustin, and S.t Crispin.

Statues : 90 A Vestal. Busts : 91 Domitia. 92 Domitian. 93 Nerva. 94 Domitia. Sarcophagus: 95 Chase of Meleager. Busts : 96, 98 Trajan. Statue : 97 the Muse Calliope.

Paintings : *Granacci school*, 49 the Angel and Tobias. *Stefano Pieri*, 50 Jesus expired, in the arms of the two Maries (1587). *Franc. Curradi*, 51 S.t Mary Magdalen in the act of embarking. *A. Bronzino*, 52, 54 The Annunciation in two paintings. *Passignano*, 53 Our Saviour going to Mount Calvary. *Empoli*, 55 The creation of Adam.

Statue : 99 Hercules. Bustes : 100, 102 Marciana. 101 Trajan. 103 Plotina, the wife of Trajan (very rare). Statue : 104 the muse Polhymnia. Sarcophagus: 105 The Chase of Meleager.

Paintings : *Ales. Allori*, 56 the Baptism of our Lord (1560). *Cigoli*, 57 Martyrdom of S.t Lawrence (1586). *Franc. Vanni*, 58 the sons of Jacob presenting themselves for the second time to Joseph.

Statue : 106 Mercury. Busts: 107 Matidia. 108, 109 Adrian. Sarcophagus : 110 The Triumph of Bacchus. Bust : 111 Eulius Cesar.

PAINTINGS : *Gio. da S. Giovanni*, 59 Venus combing Cupid. *Crist. Allori*, 60 Mary Magdalen. *Lor. Lippi*, 61 Christ on the Cross (1647). *Cigoli*, 62 S.t M. Magdalen. *Tuscan school*, 63 A woman suckling a child. *Fran. Boschi*, 64 the choice of S.t Matthias.

STATUES : 112 Venus and Amor. 113 Venus. BUSTS: 114 Sabine, the wife of Adrian. 115 Antoninus Pius. 116, 117 Faustina. SARCOPHAGUS : 118 the history of Jonah. STATUES : 119, 121 Apollo. BUSTS : 120 Galerio. 122 Annius Verus, the son of Marcus Aurelius.

PAINTINGS : *Curradi*, 65 the Comunion of S.t Mary Magdalen. *Gio. Martinelli*, 66 the banquet of Balthasar. *Curradi*, 67 M. Magdalen washing the feet of our Saviour. *Giac. Gimignani*, 68 the death of Leander. *Gio. da S. Giovanni*, 69 the new Spouse.

Second Corridor. The frescoes on the ceiling are by *Ulivelli*, *Chiavistelli*, *Masini*, *Tonelli*, etc.

STATUES : 123 Cupid. 124 Two children wresting. 125 Morpheus. 126 a child. 127 a winged child.

PAINTINGS : *A. M. Gabbiani*, 70 the Rape of Ganymede. *G. Cagnacci*, 71 Ganymede. *R. Manetti*, 72 S.t Sebastian. *Passignano*, 73 the Virgin and a woman. *Tuscan school*, 74 The Virgin and Child. *C. Ferri*, 75 the Annunciation. *Empoli*, 76 the portrait of G. B. Gambetti. *C. Ferri*, 77 Jesus on the Cross.

STATUE : 128 Bacchant. SARCOPHAGUS : 129 the fall of Phaeton. 130 above, the fragment of a figure representing a river god. BUSTS : 131 Faustina, wife of Marcus Aurelius. 132 Annius Verus. STATUES : 133 Minerva. 134 Venus. BUSTS : 135 Faustina. 136 Marcus Aurelius Antonin. ALTAR : 137 basreliefs re-

presenting the Sacrifice of Iphigenie, the work of *Cleomene*. STATUE: 138 a youth (called Spina 's Faithful). BUSTS: 139, 140 Marcus Aurelius. 141 the piedestal of a candelabre. STATUE: 142 Minerva. BUSTS: 143, 144 Lucius Verus. STATUES: 145 Venus Anadyomene. 146 a Nymph extracting a thorn from her foot. BUSTS: 147 Commodus. 148 Marcus Aurelius. STATUES: 149 Bacchus. 150 a child. BUSTS: 151 Lucilla, the daughter of Marcus Aurelius. 152 Lucius Verus. 153 Crispina, the wife of Commodus. 154 Commodus.

Third Corridor. The frescoes on the ceiling, are by *Ulivelli*, *Chiavistelli*, *Masini*, *Tonelli*, etc.

STATUES: 155 Marsyas, restored by *Donatello*. 156 Marsyas, restored by *Verrocchio*. BUSTS: 157 Pertinax. 158 Manlia Scantilla, the wife of Didius Julian. 160 Didia Clara, the daughter of Didius. 161 Pescennius the Negro. STATUE: 162 Nereide on a sea horse. BUSTS: 163, 165 Septimus Severus. 164, 166 Julia Severus. 167 Albinus (in alabaster). 168 Anthony Caracalla.

PAINTINGS: *B. Luti*, 78 Moses discovered on the Nile. *T. Hembrecker*, 79 a masquerade in a village. *Giov. Mansueti*, 80 J. C. disputing with the Doctors. *P. Batoni*, 81 the Education of Achilles; 82 Achilles at the Court of Lycomedes. *L. Mehus*, 83 the sacrifice by Abraham.

STATUES: 169 Discobolus. 170 Hygia the goddess of health. BUST: 171 Plautilla. CIPPI: 172, 176 with inscriptions. BUSTS: 173, 175 Geta. 174 Plautilla, the wife of Caracalla.

PAINTINGS: *J. Bassano*, 84 the Body of Jesus. *A. Schiavone*, 85 Mercury. *E. Savonazzi*, 86 Descent from the Cross. *F. Bassano*, 87 the Deluge. *A. Man-*

glard, 88 a Seaport. *P. della Vecchia*, 89 the bust of an armed warrior. *A. Manglard*, 90 an other Seaport. *And. Vicentino*, 91 The Queen of Sheba.

STATUES: 177 Apollo. 178 Jupiter. BUSTS: 180 Geta. 181, 182 Macrino. 183 Diadumeno. CIPPI: 179, 184, 185.

PAINTINGS: *F. Bassano*, 92 J. C. arrested by soldiers. *Bonifazio Veronese*, 93 B.d Family. *J. Ligozzi*, 94 a View. *P. Veronese school*, 95 Resurrection of Lazarus. *F. Bassano*, 96 the Supper at Emaus; 97 J. C. at the house of Lazarus; 98 The rich Epulon.

STATUES: 186 a wounded soldier. 187 Juno. BUSTS: 188 Macrino. 190 Heliogabalus. 191 Diadumene. 192 Alexander Severus. CIPPI: 189, 193.

PAINTINGS: *Unknown*, 99 subjects take from the Eneid; 100 the Same. *Substermans*, 101 S.t M. Magdalen. *A. Zanchi*, 102 The Assumption. *N. Cassana*, 103 a Sportsman. *A. Zanchi*, 104 the Adoration of the Wise Men of the East. *N. Cassana*, 205 an other Sportsman. *Canaletto school*, 106 S.t Mark 's square at Venice. *G. Fytt*, 107 Some Fowls. *Tiziano*, 108 The Portrait of a Man. *Guercino*, 109 the bust of a Warrior.

STATUES: 194 Apollo. 195 Leda. BUSTS: 196 Julia Aquilea Severa, the wife of Heliogabalus. 198 Alexander Severus. 199 Julia Mesa. 201 Maximinus. CIPPI: 197, 200, 203.

PAINTINGS: *A. Tassi*, 110 a Landscape. *M. Sturrini*, 111 S.t M. Magdalen (1654). *Carlo Bononi*, 112 S.t Peter liberated by the Angel. *A. Tassi*, 113 a Landscape. *Rosa da Tivoli* (Philip Roos), 114 some sheep and Cows. *G. P. Pannini*, 115 some

Ruins. *Rosa da Tivoli*, 116 sheep. *L. Caracci*, 117 a bust of Our Saviour. *Unknovn*, 118 a portrait of Catharine, the Mother of John of the Bande Nere. *Daniele Crespi*, 119 an old Man, asking for alms.

STATUES: 202 Apollo. 204 Esculapius. CIPPI: 206, 207.

PAINTINGS: *Unknown*, 120 Mount Calvary. *Fed. Barocci*, 121 Guido Ubaldo del Monte. *Bassano*, 122 the Ark of Noah. *J. Cavedone*, 123 S. M. Magdalen.

STATUES: 205 Olympius. 209 Esculapius. BUSTS: 210, 211 Maximus, the son of Maximinus.

PAINTINGS: *N. Cassana*, 124 the half figure of a man. *Unknown*, 125 Portrait of a man. *F. Zuccheri*, 126 Portrait of a man. *Didier Bouget*, 127 a large Landscape (1792).

STATUES: 208 Bacchus and Ampelus. 212 Marcus Aurelius. BUSTS: 213 Gordian. 215 Julia Mammea. 217 Solonin, the son of Galienus. 219, 222 Papienus. CIPPI: 214, 216, 218, 220, 221.

PAINTINGS: *V. Castelli*, 128 The Rape of the Sabines. *P. Reschi*, 129 a Landscape. *Style of P. da Cortona*, 130 the Death of S.t Mary the Egyptian. *Rico. Cosway*, 131 General Pasq. Paoli. *G. B. Tierce*, 132 the fall of the Teverone at Tivoli. *F. Costa*, 133 Ruins, with the Rape of Europe. *P. Reschi*, 134 a Landscape. *Fil. Fidanza*, 135 a Sea port. *G. Gimignani*, 136 Ariadne (a fresco). *Gio. da S. Giovanni*, 137 the Wine Joke of Pievano Arlotto. *Fidanza*, 138 A snow Landscape. There are also four small frescoes unnumbered, by *Gio. da S. Giovanni*, a fine collection of portraits in pa-

stile, among which are Louis XIV and Turenne, by *Roberto Nantoeil*, some by *Rosalba Carriera*, *Anna Fratellini*, *Bened. Luti*, *ec.* The last painting in this Corridor, is an old copy, of a celebrated fresco by *And. del Sarto*, (long spoilt) representing the Virgin, Jesus, and S.t John.

Statues: 223 Leda. 224 Apollo. Busts: 225 Gordian the Pious. 226 Tranquilla, Gordiano 's wife. Cippi: 227 with an inscription. Bust: 228 Galien. Statue: 229 Melpomene or Clio. 230 An ancient Cuirass. Busts: 231 Trajan Decius (very rare). 232 Solonina, Galien 's wife. 233 Probus. 234 Galien. 235 Carino. Altar: 236. Bust: 237 Quintillus. Statue: 238 Sleep. Busts: 239 Philip, the father. 240 Constantine the Great.

Modern Sculptures. *Michelangelo*, 380 Drunk Bacchus. *Unknown*, 381 a Young Man. *Michelangelo* 382 Adonis dead. *Bened. da Majano*, 383 S.t John the Baptist. *Donatello*, 384 S.t John the Baptist. *B. Bandinelli*, 385 Laocoon (a copy). *Unknown*, 386 John of the Bande Nere. *Donatello*, 387 David. *Michelangelo*, 388 Apollo. *Sansovino*, 389 Bacchus.

Saloons of Original Drawings by ancient Masters. This rich collection, composed of about 28,000 designs is distributed in three rooms.

First Saloon. Designs of the Florentine school; painters of the XIV and XV century, among which, are those by *T. Gaddi*, *B. Angelico*, *Fra Fil. Lippi*, *B. Gozzoli*, *Pollajolo*, *Botticelli* *ec.* There is also a design in bistre by *Mantegna*, representing Giudith, dated 1491.

Second Saloon. Several designs by *D. Ghirlandajo;* a pen sketch by *Filippino Lippi;* some precious designs by *Perugino*, *Leonardo da Vinci*, *and Fra Bartolommeo.* The thirty seven designs by *Raffaello* are the most remarkable in this room. There are also some drawings by *Pierin del Vaga*, *Primaticcio*, *Giulio Romano*, *Daniele da Volterra*, *Vasari*, *Salviati*, *B. Bandinelli*, *G. Reni*, *Guercino*, *Domenichino ec.*

Third Saloon. This room contains about 500 designs belonging to different schools; the more interesting are those by *Michelangelo*, to the number of 21. Those by *Gio. Bellino*, *Giorgione*, *Tiziano*, *And. del Sarto*, *ec.* are also well worthly of attention. Some studies by *Correggio*, *Parmigianino*, *Tintoretto*, *Caracci*, *Guido*, *Salv. Rosa*, *Borgognone*, *Nic. Pussino*, *ec.* Other by *Alb. Dürer* and several Flemish and German artists; a collection of about 130 Landscapes, among which, there are some by *Herman*, *Swanevelt*, *Claudio di Lorena*, *dei Caracci*, *And. del Sarto*, *Guercino*, *ec.* And finally there are also to be seen designs for furniture, vases, ec. by the most celebrated artists of the XVI and XVII centuries, and a lovely design for a saltcellar in water colours by *B. Cellini.*

Cabinet of Modern Bronzes. In this room are assembled original modern works, and a good number of copies of the most celebrated Master-pieces. *G. Bologna*, 390 Mercury (a wonderful production). *Ghiberti and Brunelleschi*, 391-392 the sacrifice by Abraham, two basreliefs presented at the concourse far the Baptistery Gates. *L. Ghiberti*, 393 a bronze urn. *L. Vecchietta*, 394 a statue re-

clining. *Donatello*, 395 David. *Attributed to Donatello*, 396 a Child or a symbolient. *A. Verrocchio*, 397 David. *Pollajolo*, 398 a basrelief. *B. Cellini*, 399 a bust of Cosimus I.; 400 Perseus, a small waxmodel. *Attributed to Cellini*, 401 a helmet and a shield. *Gian Bologna*, 402 to 407 Juno, Venus, Vulcan, Apollo, Thetys and Mercury. *V. Danti*, 408 the History of the bronze Serpent. *Unknown*, 409 a Battle. *Michelangelo school*, 410 an Allegory. *Soldani*, 411, 12, 13 the death of S.t John, S.t Francis Xavier, and S.t Therese. *Cigoli*, 414 a small Anatomie Statue. *Unknown*, 415 to 18, four Andirons. *Cellini*, 419 a little Dog. 420, 21 two Candelabres. *Unknown*, 422 a pedestal with ornaments in relief.

Cabinet of ancient Bronzes. This Colletion is the finest in Europe, after that at Naples. 423 The *Orator*, a fine statue, found near the lak of Trasimeno. 424 The *Idolino*, found at Pesaro in 1530. 425 *Minerva*, found near Arezzo (much damaged). 426 the Head of a Horse. 427 the *Chimera Etrusca* found at Arezzo in 1559. 428 a Trunk, an ancient fragment found in the Sea near Leghorn. A fine tripod, or moveable altar. Several Heads of Philosophs. A table containing a catalogue of Decurions. The collection of small ancient bronzes, such as pagan divinities, ustensils, instruments, vases ec. are distributed in 18 glass cases around the Rooms.

Hall of Niobe. The fine ancient statues of Niobe, her children, and the pedagogue, were discovered at Rome and purchased by the Medici in 1583. In 1775, Peter Leopold had them transported to Florence. 241 Niobe defending the youngest of her daugh-

ters. 242, 43 Two young men (Niobidi). 244 a young Niobide dying. 245 a young man wounded kneeling (it is doubt if it belongs to the Niobe family). 246 a young Niobida. 247 the Pedagogue. 248 to 50 three Niobidi. 251 A young woman thought to be a Psyche. 252 to 57 Niobidi. 258 bust of a man. 259 Jupiter. 260 Neptune. 261 Pompey.

PAINTINGS: *Van-Dyck*, 139 portrait of Rubens mother. *Lely*, 140 portrait of Lord d' Ossory. *M. Mireveld*, 141 portrait of a Man. *F. Snyders*, 142 a Boar Hunt. *Lely*, 143 portrait of G. Monk; 144 portrait of Robert, Prince Palatine; 145 portrait of a Woman. *Rubens*, 146 Henry IV at the battle of Ivry; 147 Entrance of Henry IV in Paris. *G. Hunthorst*, 148 A Supper. *C. Loth*, 149 Adam lamenting the Death of Abel. *Van-Dyck school*, 150 the Virgin, Jesus, S.t M. Magdalen ec. *G. Crayer*, 151 a B.d Family. *G. Hunthorst*, 152 A Gypsy; 153 A Supper.

Baroccio Saloon. There are four tables of Florentine Mosaic. *A. Bronzino*, 154 a portrait of Lucretia Panciatichi. *Unknown Tuscan*, 155 Theophilus Folengo. *Sodoma*, 156 Seizure of Christ by soldiers. *G. Hunthorst*, 157 a B.d Family. *A. Bronzino*, 158 Descent from the cross; 159 Portrait of Bart. Panciatichi. *L. Cambiaso*, 160 The Virgin and Child. *Unknown*, 161 Portrait of a man. *G. Reni*, 162 The Sybil Cumana. *L. Orsi*, 163 Presepius. *F. Porbus*, 164 The Sculptor Francavilla. *C. Dolci*, 165 The Virgin, the Infant Jesus and S.t Solomea on clouds, in the act of appearing to S.t Lewis Bishop of Tolosa. *G. A. Sogliani*, 166 The Virgin, Child and S.t John. *A. Bronzino*, 167 a womanish Portrait. *G. Arutesi*, 168 Portrait of John Aigemann.

F. Barocci, 169 B.^{d} Virgin begging the Saviour to bless some goodmen who are giving alms. *A. Caracci*, 170 portrait of a Monk; 171 a man, and a monkey. *A. Bronzino*, 172 portrait of Eleonora of Toledo the wife of Cosimus I, and at whose right hand stands her son, Ferdinand I. *M. A. Franceschini*, 173 Cupid. *Lanfranco*, 174 S.^{t} M. Magdalen. *Giulio Romano*, 175 Cardinal Accolti. *Mastelletta (G. A. Donducci)*, 176 Charity. *G. Bellino*, 177 an old Man. *Ales. Allori*, 178 the Samaritan; 179 the marriage feast at Cana. *Rubens*, 180 portrait of Helen Forman, the painter 's second Wife. *Guercino*, 181 S.^{t} Peter. *Parmigianino*, 182 a Turkish Slave. *A. Carlone*, 183 S.^{t} M. Magdalen. *Caravaggio*, 184 J. C. among the Doctors. *F. Douwen*, 185 Elisabeth Haurey. *C. Dolci*, 186 S.^{t} M. Magdalen. *Substermans*, 187 Galileo. *A. del Sarto*, 188 portrait of Female. *D. Beccafumi*, 189 B.^{d} Family. *G. Hunthorst*, 190 the adoration of the Shepherds. *Sassoferrato*, 191 the Virgin afflicted. *Substermans*, 192 portrait of a Man. *Ales. Allori*, 193 Julian of Medici. *Volterrano*, 194 S.^{t} Peter weeping. *Caravaggio*, 195 the Pharasee schowing the piece of monay to Christ. *Van-Dyck*, 196 Margheret of Lorena. *Rubens*, 197 Elisabeth Brands the painter 's first wife. *A. Bronzino*, 198 portrait of a Woman. *Flemish school*, 199 The sculptor Francavilla. *Unknown*, 200 an old Man; 201 a young Man; 202 The Virgin, and Child. *G. Reni*, 203 Bradamante and Fiordespina. *A. Luino*, 204 the Virgin and Saints. *C. Maratta*, 205 Our Saviour. *Baroccio*, 206 Portrait of a young Woman. *C. Dolci*, 207 S.^{t} Galla Placidia. *Baroccio*, 208 S.^{t} Francis. *G. Viani*, 209

the B.d Virgin. *D. Velasquez de Silva*, 210 Philip IV, King of Spain. *A. Salaino*, 211 the Virgin and S.t Anne. *Baroccio*, 212 J. C. and S.t M. Magdalen. *Lavinia Fontana*, 213 Panigarola, a celebrated Preacher. *L. Lippi*, 214 S.t Catharine. *G. Lanfranchi*, 215 S.t Peter. *Rubens*, 216 a bacchanal. *G. Segers*, 217 The Conception. *L. Lippi*, 218 S.t Agnes. *Cecchin Salviati*, 219 J. C. bearing his Cross. *G. Bugiardini*, 220 B.d Virgin. *Albano*, 221 The Infant Jesus in the midst of Angels who offer him the Instruments used during the Passion. *Cigoli*, 222 S.t Francis. *P. Testa*, 223 the death of Didone. *Bern. Strozzi*, 224 the Pharisee showing the piece of money to our Saviour.

Inscriptions Saloon. The Greek and Latin inscriptions are divided into 12 classes: 1.st to the gods and their ministers; 2.nd to the Cesars; 3.rd and 4.th to the Consuls and Magistrates of Rome; 5.th to Public shows and Amusements; 6.th to Warriors; 7.th to the Manes of the Dead; 8.th to Marriages; 9.th to the Freedmen; 10.th to the Tombs of the Christians; 11.th to Epigraphs; 12.th to different Inscriptions. In this room there are also some pieces of ancient sculptures.

262 Bacchus and Ampelos, a group placed on an Egyptian altar. 263 a fine statue of Mercury. 264 a Priestess, placed on a remarkable half column. 265 Venus, a mother. 266 Venus Urania, on a half column. 267 Carneade. 268 Ovid. 269 a horned Head. 270 a Head supposed to be the portrait of Marius. 271 a Head adorned with a Garland. 272 Sarcophagus; above, are some small romain urns. 273 a Head. 274 Scipion. 275 a Head; under neath a se-

pulcral half column. 276 Cippus. 277 Sapho. 278 Alcibiades. 279 Sophocles. 280 Aristophanes. 281 a young Man. 282 a basrelief, supposed to represent the Emperor Gallien going to the chase; around are the portraits of Pompey, Seneca, Demosthenes, Homer and Platon, (the last is very rare; there is the name in Greek). 283 a small marble statue; beneath a sarcophagus with geniuses, bearing the emblems of Mars. 284 Eon, a Persian Divinity. 285 a Bacchant. 286 the Head of an old Man. 287 Solon. 288 an unknown Man. 289 a Figure seated. 290 Ceres under neath a sarcophagus with some marine divinities. 291 an Allegory, the Earth fertilised by Air and Water. 292 Silenus. 293 the Head of an old Man. 294 Socrates. 295 The Head of an old Man. 296 Anacreon. 297 an unknown Female. 298 Erma with the head of an old Man. 299 Mark Anthony. 300 Demosthenes. 301 Arato. 302 Cicero. 303 an urn for the ashes of the dead. 304 an unknown Head. 305 Hyppocrates. There are 11 other busts placed above, but the greater part are unknown.

Cabinet of the Hermaphrodites. 306 Hermaphrodites, lying upon a lion 's skin; a Master piece of *Greek* sculpture. 307 a Trunk. 308 Ganymedes (restored by *B. Cellini*). 309 an unknown Bust. 310 The Infant Hercules, strangling the Serpents. 311 Pan and a Hermaphrodites. 312 bust of a Woman. 313 a Child helding a goose. 314 Juno. 315 The trunk of a Faun. 316 Antinous. 317 a Child with a goose. 318 Alexander dying. 319 Bust of a Man. 320 the Genius of death, or sleep. 321 unknown Bust. 322 Brutus, an unfinished bust by *Mchelangelo.* 323 Amor and Psyche. 324 fragment

of a Statue. 325 a basrelief representing a Temple; other basreliefs round the Room. 326 Interior of a shop. 327 three pretty female figures (fragment of basrelief). 328 Jupiter Ammon. 329 an Emperor sacrifying. 330 a Genius. 331 Two Women and a Bull. 332 a Child with a Vase. 333 a dying Bacchant. 334 a tired Traveller. 335 mask of a Satyr, *Michelangelo*'s First Work; he executed it at 15 years of age. 336 three Bacchants. 337 the interior of a shop.

Cabinet of Cameos, and Cut Stones, Ivory ec. This precious collection is divided into 12 compartiments. We shall only mention the more notable objects. ANCIENT CAMEOS. I. 3 Large cameo, in onyx, Antoninus Pius. 7 Onyx, Cupid on a Lion under which is the name of the artist, *Protarco*. 13 Onyx, Apollo in repose, the figure in Gold. II. 33 Onyx, Iphigenie recognising Orestes and Pylades. 40 Onyx, fragment of a two wheeled Car, restored in gold by *Cellini*. 51 Onyx, Head of Jupiter. 68 Onyx, a Bacchant. III. 86 Onyx, the Head of Augustus under the form of Apollo. 87 Head of Augustus. 109 Onyx, the Head of Vespasian. 114 Onyx, the Head of Livia. IV. 140 Onyx, a wounded stag. 156 The fall of Phaeton. MODERN CAMEOS. (1500). V. *Mantegna school*, 178 the Body of the Saviour, a large Onyx. 180 double Cameo, in bloodred jasper, the Flight to Egypt, and the Massacre of the Innocents. PORTRAITS. VI. 221 Cosimus the Elder. 222 Lawrence the Magnificent. 223 Alexander of the Medici. 227 Catharine of the Medici. 228 Francis I, King of France. 232 Leon X. 236 Philip II. ANCIENT CUT STONES. VII. 28 Onyx, Apollo. 44 Hercules in green jade. 54 Her-

cules in Elysium, a work in amathysts by *Teucro.* 66 Onyx, Bacchanal. 76 Tritons, in amathysts. VIII. 358 bust of Pallas, in Sardonyx. 117 Two Priests of Mars. 151 Head of a young Hercules, cut in cornelian by *Onesas.* 127 Onyx, the car of the Sun. IX. 185 Fragment in onyx, the Head of Pluto. 190 Leander in sardonyx. 203 Head of Augustus, in Sapphire. 208 Caius and Lucius, in cornelian. 219 Head of Galba, in cornelian. 220 Head of Vitellius, in green jasper. 228 Adrian, in cornelian. 332 Lucius Verus, in cornelian. 237 Crispina, in red jasper. 239 Julia Domna, in marine water. X. Portraits of Greek Philosophers. 265 Veiled Woman, in cornelian. 267 Head of a woman, in green jasper. 300 Mask of a satyr in lapislazuli. XI. A few modern copies of the collection at Paris; but what is more ancient and rare, is the ring bearing a Sphynx which was used by Augustus as a seal and which was found in his tomb. Engraved stones of the xv century. XII. *Giovanni delle Corniole*, 371 portrait of Savonarola, in cornelian. 372 Pope Paul II. in cornelian. 373 Leon X in jad. 374 the same in Porphyry. 334 a Marriage Allegory, in calcedony, attributed to *Valerio Vicentino.* 386 Ring, ornamented with a Head, in sapphire. Nielli, Emanuels and glasses. There is the famous ring by *Maso Finiguerra*, the inventor of Calcography (1452), representing the Coronation of the Virgin. Others nielled Peaces: The Crucifixion. A crucifix ornamented with four Angels. An other crucifixion. The Virgin on her throne. S.t Paul, unfinished. The Descent, in enamel, attributed to *Pollajolo.* Two Pope's rings one of which belonged to Paul II. A beautiful collection

of Crystals and coloured pastes. Some carving in wood. A small model in wax, by *Michelangelo*. A collection of small portraits of the Medici, of the *Bronzino school*. Some miniatures on parchment, belonging to the XIV and XV centuries. A fine enamel of the *French school*, representing the B.d Virgin, and Child. OBJECTS IN IVORY. A small, but chosen collection of works in ivory of the *flemish school* of the XVII century. A Virgin and Child, which seem an ancient Italian work. CROCKERY. There is a fine collection of stone ware, from the manufactories of Urbino and Gubbio, of the XVI and XVII centuries, belonging to the Rovere family.

Saloons of the Portraits of Painters. This rare and precious collection of the portraits of painters, painted by themselves, occupies two rooms.

FIRST ROOM. 338 A statue of Cardinal Leopold de' Medici, the first founder of this collection. 339 the Medicean Vase, on which is sculptured the Sacrifice of Iphigenia, *a magnificent Greek work of art*. PORTRAITS. 458 Agar G., 1716. 240 Aikman G., 1731. 411 Albano Fran., 1660. 331 Alberti G., 1615. 332 Alberti Gio., 1601. 269 Allori Ales., 1607. 263 Allori Chr., 1621. 399 Aloisi B., 1638. 379 Amerighi Mich. *(Caravaggio)*, 1609. 342 Angelis (De) F., 1660. 400 Angusciola Soph., 1620. 548, 549 Appiani And., 1817. 568 Arlaud J., painted in 1778. 226 Backer F., painted in 1721. 329 Balassi M., 1667. 351 Baldacci M. Magd., 1782. 488 Baldrighi G., 1802. 405 Balestra A., 1740. 360 Bandinelli B., 1559. 356 Barbarelli G. *(Giorgione)*, 1511. 312 Barbatelli B. *(Poccetti)*, 1612. 396 Barbieri G. F. *(Guercino)*,

1666. 325 Baroccio Amb., XVI cent. 531 Batoni P., 1787. 310 Beccafumi D. *(Mecherino)*, 1549. 231 Bel (Le) G. B., XVII cen. 354 Bellino G., 1516. 418 Bellotti P., 1700. 427 Bellucci A., 1726. 484 Benefial M., 1764. 545 Benvenuti P., 1844. 272 Bernini G. L., 1680. 294 Berrettini P., 1669. 519 Bezzuoli G., 1855. 501 Bimbi B., 1725. 529 Biscarra G., 1851. 248 Bizzelli G., 1612. 446 Ploemart A., 1647. 364 Boccaccini C., 1549. 321 Bocciardi C., 1658. 410 Bombelli S., 1685. 350 Borgianni O., painted in 1630. 264 Boscoli A., 1606. 340 Bossi G., 1815. 489 Bottani G., 1784. 297 Botti F., he leaved in 1630. 506 Botti Scifoni Ida., 1844. 561 Bouchardon E., 1762. 434 Breckberg G., 1698. 341 Briglia G. F., born in 1737. 510 Brockedon G., painted in 1822. 469 Brun (Le) C., 1690. 560 Brun (Le) La Vigée E. L., 1842. 285 Buonaccorsi P. *(Pierin del Vaga)*, 1547. 290 Buonarroti *Michel-Ange*, 1564 (painted by one of his pupils). 271 Buontalenti B., 1608. 527 Burino A., 1727. 398 Cairo F., 1674. 385 Caliari P. *(Paolo Veronese)*, 1588. 508 Callot J., 1635. 387 Cambiaso L., 1585. 485 Campiglia G. D., painted in 1712. 424 Campi G., 1536. 569 Canova A., 1822. 374, 380 and 450 Caracci Annibal, 1609. 348 Caracci Augustin, 1601. 368, 391 Caracci Anthony, 1618. 362 Caracci Francis, 1622. 397 Caracci Ludovick, 1619. 298 Cardi L. *(Cigoli)*, 1613. 363 Carriera R., 1757. 338 Casolani A., 1606. 353 Cassana G. F., 1691. 383 Cassana G. A., 1720. 414 Cassana N., 1713. 544 Castiglione G. B., 1670. 564 Cavalleri F., painted in 1829. 367 Cavedone J., 1660. 295 Cesari G., 1640. 243 Chiari G., 1727. 344 Chiavistelli J., 1698. 274 Chimenti J., *(Empoli)*, 1640. 366 Cigniani C., 1719.

540 Cipriani G. B., 1785. 518 Colignon G., painted in 1840. 429 Colonna M. A., 1687. 256 Comodi A., 1638. 554 Conca S., 1764. 525 Constantin G. A , painted in 1824. 428 Contarini G., 1605. 491 Conti F., painted in 1760. 319 Coppi G., 1591. 517 Costoli A., born in 1803. 526 Counis G., 1859. 566 Counix Elixe, 1848. 471 Courtois J. *(Borgognone)*, 1676. 539 Coypel A., 1722. 419 Crespi D., 1630. 394 Crespi G. M., 1747. 281 Cresti D. *(Passignano)*, 1638. 301 Curradi F., 1661. 308 Dandini P., 1658. 512 Deveria E., born in 1805. 557 Diotti G., painted in 1821. 262 Dolci C., 1681. 389 Dossi D., 1560. 437 Douwen G. F., 1727. 449 Dow G., 1674. 434 Dürer Alb., 1528. 439 Elzheimer A., 1620. 388 Facini P., 1602. 438 Fanti V., painted in 1750. 482 Favray A., 1789. 517 Fedi A., 1843. 538 Feltre (Morto da), 1505. 500 Ferrari L., 1652. 302 Ferretti G. D., born in 1692. 276 Ferri C., 1689. 514 Ferri G., born in 1728. 520 Fidani O., painted in 1654. 326 Fiori F. *(Baroccio)*, 1612. 541 Flos (Du) F., 1747. 361 Fontana L., 1614. 369 Forabosco G., lived in 1660. 304 Franceschini B. (*Volterrano*), 1689. 413 Fránceschini M. A., 1729. 273 Franchi A., 1709. 241 Franck F. F., 1642. 530 Fratellini G., 1731. 318 Furini F. *(Furino)*, 1649. 257 Gabbiani A. D., 1722. 521 Gagneraux B., 1795. 319 Galantini Fra Ipp., 1706. 311 Galletti Fra F. M., 1742. 261 Gambacciani F. 404 Gaulli G. B., 1709. 430 Gennari B., 1715. 505 Gherardini A., 1723. 504 Gherardini T., 1797. 296 Ghezzi P. L., 1755. 275 Giordano L., 1705. 567 Grassi G., born in 1762. 499 Greys (De) P. B., done in 1758. 568 Harlow G. E., 1820. 535 Heyter G., born in 1793. 496 Hoare P., done in 1780. 232 Holbein G.,

463 Vouet S., 1649. 475 Vout F., lived in 1660. 464 Vump G., lived in 1650. 522 Waldstein M., done in 1818. 532 Werhlein V., 1780. 402 Zampieri D. (*Domenichino*), 1641. 486 Zanchi A., 1722. 442 Zoffani G., 1772. 270 Zuccheri F., 1609. 279 Zuccheri T., 1566.

Etruscan Museum. The vases and other objects forming this collection come from Arezzo, Chiusi, Cortona, Volterra, Canino, Rome, Naples, Samnium, Puglia, Calabria, and even from Sicily and Greece.

First Room. Painted Vases. Among the vases destined to religious cerimonies the most remarkable is the *Oneochoe*, with an Ariadne or Bacchant. It was found in Arezzo (Case II 2.d row). Among the rich vases we should observe the Amphora of Peleo, (Middle case), representing the deities of Olympus, who are repairing to Peleus's habitation, to celebrate his marriage; the chase of the Calidonian Boar; the return of Theseus, ec. The Tyrhenian Amphora (Case IV), on which there are represented some battles, games, animals ec. An Amphora (Case III) with Hercules bearing the Cercopidies. A Sicilian vase, (Case II) with a battle between the Centaurs and Lapithae. The Amphora of Nola (Case III) with Hercules and Pallas, who are protecting a warrior. Other vases destined to different uses, suchavas, mysteries, festivals ec. Some funeral vases. The collection of objects in bricks (Case I, II), was found in Thesaglia, and presented to the Gallery in 1859, by M.r Salomone Fernandez, the Tuscan Consul at Salonicco.

Second Room. Black Vases. This rare and numerous collection, the colour of which expresses mourning, belonged almost all to the Etruscan tombs.

They were used at the festivals dedicated to the Manes. The basreliefs which ornament them, represent almost always fantastic subjects. The vases arranged on the topmost shelves, show the purest national type; those below are more or less, the produce of the Greek School.

Corridor. Here one finds reunited all that is really Etruscan. This part of the collection was enriched by the Galluzzi Museum of Volterra and that of Bucelli of Montepulciano. We find some inscriptions on lites which are very interesting. The numbers 119, 127, 128 are in Etruscan and Latin. There are also some vases, urns, which will serve to give an idea of the industry of that ancient People.

Small Corridor of modern Sculptures. Basreliefs: *Ben. da Rovezzano*, 347 translation of the Body of S.t John Gualbert; 348 the Vallombrosian monks assailed by symonies 's satellites; 349 S.t Peter Ignee passes safe and sound through the fire; 350 the Death and the Funeral of S.t John Gualbert (this is perhaps by a pupil of B. da Rovezzano.); 351 S.t John Gualbert quashes the vision of the demon which frightened the monk Florenzio. These basreliefs and lines in the wall were destined for the chapel of S.t John Gualbert, of the convent of S. Salvi near Florence. Some foreign soldiers who lodged in this convent in 1530 broke several of the heads of these figures. *And. Verrocchio*, 252 the death of the wife of F. Tornabuoni. The four portraits (without numbers) were taken from the Villa of the Poggio Imperiale, in 1861; the first to the right is Frederick of Montefeltro, Duke of Urbino; that opposite is thought to be Baptist Sforza,

his wife; the other two are unknown. Over the door which leads to the second corridor the B.d Virgin and Child belonging to the *Donatello School*. *Unknown*, 353 the Virgin and the Infant Jesus. *Luca della Robbia*, 354 Some boys dancing and singing; 355 five Youths singing; 356 Some Girls singing. *Jacopo della Quercia*, 357 five Children holding up a festoon. *Unknown*, 358 the Martyrdom of S.t Andrew. *L. della Robbia*, 359 some Children singing and playing the Lyre; 360 Children singing; 361 Children dancing. *Matteo Civitali*, 362 Faith. *Unknown*, 363 a bust of a Woman. *Rossellino*, 364 S.t John the Baptist. *L. della Robbia*, 365 Some Boys dancing and playing; 366 dance of Children. *Rossellino*, 367 the Virgin adoring the Child, S.t Joseph and an Angel. *L. della Robbia*, 368 Some Boys playing; 369 S.t Peter delivered from Prison; 370 Some Girls singing and playihg. *Unknown*, 371 bust of N. Macchiavelli. *Ben. da Majano*, 372 bust of Peter Mellini. *Donatello*, 373 dance by 30 geniuses *Michelangelo*, 374 the Virgin, Child and S.t John in rough. *Unknown*, 375 B.d Family. *L. della Robbia*, 376 Crucifixion of S.t Peter. *Pierino da Vinci*, 377 the Virgin suckling her Divine Infant. *L. della Robbia*, 378 the Virgin and Child, in glazed eartheware. *Donatello*, 379 S.t John.

Cabinet of Medals. This collection is composed of 80,000 medals and coins. The imperial medals up to Costantine Paleologous amount to 9000. The series of Italian medals of the middle and modern Ages is the richest that exists. This collection, cannot be seen without the permission of the Director.

Venezian School. FIRST SALOON: *Giorgione*,

571 General Gattamelata. *Paolo Veronese*, 572 S.t Catharine. *Gir. Muziano*, 573 Masculine portrait. *Polid. Veneziano*, 574 the Virgin, Child and S.t Francis. *L. Lotto*, 575 B.d Family. *Tiziano*, 576 the sculptor Sansovino. *P. Bordone*, 577 a Young Man. *P. Veronese*, 578 the Annunciation. *And. Vicentino*, 579 Salomon 's Feast. *Morone*, 580 an old Man. *G. Bellino*, 581 The Body of Christ. *G. B. Cima*, 582 B.d Virgin, S.t Peter, and a Nun. *Pordenone*, 583 portrait of a Man. *Morone*, 584 Masculine portrait. *P. Bordone*, 585 portrait of a Man. *A. Schiavone*, 586 the Adoration of the Shepherds. *P. Veronese*, 587 Martyrdom of S.t Justine. *Tiziano*, 588 the Virgin and Seraphins. *G. Porta*, 589 Bersabea. *Moretto*, 590 the Death of Adonis. *J. Bassano*, 591 Moses near the Burning Bush. *D. Robusti*, 592 Apparition of S.t Augustin. *J. Bassano*, 593 the portraits of the Painter 's family. *P. Veronese*, 594 Esther before Assuerus. *Tintoretto*, 595 Entry of J. C. in Jerusalem. *Cappuccino Veronese*, 596 Body of Jesus. *Tiziano*, 597 portrait of the Wife of Francis della Rovere. *J. Bassano*, 598 Landscape. *Tintoretto*, 599 Admiral Veniero. *D. Campagnola*, 600 Masculine Portrait. *P. Bordone*, 601 a Young Man. *T. Tinelli*, 602 portrait of a Man. *P. Veronese*, 603 masculine Portrait. *Carletto*, 604 the Virgin in Glory. *Tiziano*, 605 Francis della Rovere. *J. Bassano*, 606 Landscape. *P. Bordone*, 607 portrait of a Man. *Palma (the younger)*, 608 S.t Margaret.

Second Saloon. *Tiziano*, 609 Sketch of a battle. *J. Bassano*, 610 two Dogs; 611 an old Man. *P. Veronese*, 612 the Head of S.t Paul. *P. Bordo-*

ne, 613 portrait of a Man. *Tiziano*, 614 John, of the Bande Nere. *Tintoretto*, 615 an old Man. *Pordenone*, 616 the fall of Saul, later S.t Paul. *Tintoretto*, 617 the Nuptials of Cana. *Tiziano*, 618 B.d Virgin and Child. *Pordenone*, 619 Judith. *A. Maganza*, 620 portrait of a Man. *Giorgione*, 621 the child Moses put to the proof of burning coals; 622 a knight of Malta. *Palma (the elder)*, 623 the Virgin, S.t M. Magdalen, S.t John, and S.t Joseph. *Carletto*, 624 Adam and Eve expulsed from Paradise. *Tiziano*, 625 The Virgin, Child, and S.t Catharine; 626 portrait of a woman, called Flora. *Seb. del Piombo*, 627 a Warrior. *Bonif. Veronese*, 628 the Last Supper. *Morone*, 629 masculine Portrait. *Giorgione*, 630 the Judgment of Solomon; 631 a Sacred Allegory. *Carletto*, 632 Adam and Eve with their Children. *Tiziano*, 633 the Virgin, S.t John, and S.t Anthony the Hermit. *J. and F. Bassano*, 634 Noah introducing the Animals into the Ark. *Carletto*, 635 the creation of Eve. *P. Veronese*, 636 the Crucifixion. *F. Bassano*, 637 Body of Jesus Christ. *Tintoretto*, 638 the sculptor Sansovino. *Moretto*, 639 portrait of a Man. *J. and F. Bassano*, 640 Noah shutting himself up in the Ark. *Carletto*, 641 the first sin of Adam. *Morone*, 642 on old Man. *Padovanino*, 643 Lucretia. *P. Pino*, 644 the Physician Coignati. *Savoldo*, 645 the Trasfiguration. *Tintoretto*, 646 Sacrifice by Abraham. *T. Tinelli*, 647 the Poet Strozzi. *Tiziano*, 648 Catharine Cornaro, queen of Cyprus. *Schiavone*, 649 masculine Portrait. *Palma (the elder)*, 650 a Geometrician.

Cabinet of Gems. This fine cabinet, built in the form of a tribune, is decorated with four co-

lumns in oriental alabastre and four in ancient Green colour. The six cases contain upwards of 400 pieces of workmanship in pietre dure, mountain crystal, lapis-lazuli ec. enriched with pearls, diamonds ec. There are eight columns of Sienese agate, and eight of rock-crystal; eight statues of the Apostles by *Orazio Mochi*, a Florentine. Some basreliefs, busts, vases ec. All these were esecuted in Florence in the time of the Medici. We shall point out the more interesting pieces. Case I. (to the right) a vase in lapis-lazuli of 13 inches in diameter. Three small busts of women in hyacinth. Two small basreliefs in gold, on jasper, by *Gian Bologna*. A small vase in sardonyx in Cellini 's style. Case II. A vase in sardonyx, very rare for its size and beauty of the marks. A casket in montain crystal, with the life of Christ in 24 divisions engraved on the opposite side by *Valerio Belli*, native of Vicenza. (It is the rarest work in the collection). A basrelief ornamented with precious stones, with the portrait of Cosimus II. Three basreliefs in gold, by *Gian Bòlogna*; two small statues representing, two of the Apostles in pietre dure. Case III. A cup of mountain crystal, with a gold enamelled cover, on which are the initials of Diana of Poitiers. A triangular cup in green emerald. A statue in pietra dura. Case IV. A lapis-lazuli vase, ornamented with pearls. A jasper cup, with a small statue of a Warrior, in gold, ornamented with diamonts. A jasper vase flourished. A Venus and Cupid in porphyry, the work of *Pietro Maria da Pescia*. Case V. A Grison jasper cup, ornamented with pearls, representing a Hydra, with the figure of Hercules in gold,

by *Gian Bologna*. A casket in mountain crystal surmounted by a dog in pearl. A small vase in sea water An other in emerald stone. A head in turchina, the eyes of which are two diamonts. A large vase in blood-red jasper. A large cup in rockcrystal, chiselled. A small column in rockcrystal with many ornaments. A view of Signoria square in pietra dura, with basreliefs in gold by *Gian Bologna*. A bowl in the form of a bottle, of spanish coralline, ornamented with pearls and cameos. A star-stone of extraordinary size. Two small statues of S.t Peter and S.t Paul. Case VI. A lapis-lazuli vase. A cup with gold handles enameled, attributed to *B. Cellini*. A bowl in the form of a sea shell in blood red jasper. A small oval cup made out of a single garnet. A bust of Tiberius, restored in gold, attributed to *Cellini*. A statue in pietra dura. Near the sides of the window are two tripods, containing a collection of pieces of Etruscan workmanship; the greater part were found at Volterra. In the centre of the room is a table in mosaic, representing the ancient Port of Leghorn.

French school. The ceiling of this saloon and of the four following are of the *Poccetti school*. *Borgognone (J. Courtois)*, 651 a little battle; 652 the same subject. *J. Parrocel*, 653 Combat of Cavaliers; 654 a battle. *J. Vernet*, 655 a small Landscape. *F. Boucher*, 656 the Infant Jesus, S.t John, and Angels. *C. A. Vanloo*, 657 Our Lady. *Valentin*, 658 a Man playing the Guitar. *A. Le Nain*, 659 Adoration of the Shepherds. *Seb. Bourdon*, 660 Repose in Egypt. *N. Loire*, 661 the Virgin, Child, and S.t John. *Unknown*, 662 a battle. *Ben. Gagneraux*,

663 a battle. *L. de la Hire*, 664 the Virgin, Jesus, and S.t John. *J. Vernet*, 665 a Marinescape. *Unknown*, 666 little Landscape. *F. Clouet*, 667 Francis I, King of France. *G. Dughet (Pussino)*, 668 a Landscape. *Borgognone*, 669 a battle. *P. Mignard*, 670 portrait of the Countess de Grignan. *A. Watteau* (?), 671 A party of Horsmen. *A. Grimoux*, 672 a Pilgrim. *A. F. Vander Meulen*, 673 Francis William, Elector Palatine. *N. Largillière*, 674 the Poet J. B. Rousseau. *G. Stella*, 675 J. C. attended by Angels. *Unknown*, 676 Lewis XIV, King of France. *J. Jouvenet*, 677 S.t Anne. *Valentin*, 678 a Sentence by J. C. *S. Fabre*, 679 Victory Alfieri. *N. Poussin*, 680 Theseus in Trezene. *G. Pilment*, 681 a Seaport. *F. Clouet*, 682 a Young Man. *N. Perelle*, 683 small Landscape. *G. Rigaud* (?), 684 Bossuet. *C. Le Brun*, 685 Jepth ah 's Vow. *Pilment*, 686 a Sea-storm. *G. Callot*, 687 the horned Man. *Mignard*, 688 the Marchioness de Sevigné. *S. Fabre*, 689 the Countesse Albany. *Gagneraux*, 690 a Lion Hunt. *F. Champaigne*, 691 Vocation of S.t Peter. *S. Vouet*, 692 the Annunciation. *N. Poussin*, 693 Venus and Adonis. *C. A. De Fresnoy*, 694 the Death of Socrates. *Champaigne*, 695 portrait of a Man. *Grimoux*, 696 a female Pilgrim. *L. de la Hire*, 697 S.t Peter healing the Sick with his shadow.

Flemish and German school. First Saloon. *U. Vander Goes*, 698 the Virgin, S.t Catharine, and an other Saint. *Substermans*, 699 a Squire belonging to the Puliciani family. *Teniers (the younger)*, 700 an old woman, and a man caressing each other. *G. Van Son*, 701 two Gamblers fighting. *P. Neefs (the elder)*, 702 Interior of a church. *Mem-*

ling, 703 the Virgin enthroned. *German school*, 704 J. C. on the Cross. *Teniers (the elder)*, 705 a Physician. *Teniers (the younger)*, 706 S.t Peter weeping. *P. Neefs*, 707 interior of Anvers cathedral. *German school*, 708 Adoration of the Wise Men. *Substermans*, 709 portrait of a Woman. *A. Stalbent*, 710 a Landscape. *Unknown*, 711 small Landscape; 712 Landscape by night. *G. Schaufelein*, 713 S.t Peter walking on the water. *G. Miel*, 714 Landscape. *Unknown*, 715 small Landscape. *Substermans*, 716 S.t Margaret. *P. Neefs*, 717 Interior of a church. *P. Brill*, 718 Seascape. *Rubens school*, 719 Bacchanals. *Unknown*, 720 Landscape. *A. Goebow*, 721 some Peasants. *P. Laer (Bamboccio)*, 722 a Man watering three Dogs. *Unknown*, 723 Landscape. *Schaufelein*, 724 Martyrdom of S.t Paul. *G. Asselyn*, 725 Landscape. *C. Bega*, 726 Gamesters. *Unknown*, 727 A Landscape with ruins and the Resurrection of Lazarus. *Flemish school*, 728 Temptation of S.t Anthony. *Schaufelein*, 729 S.t Peter delivered from Prison. *E. de Bless (Civetta)*, 730 Landscape. *G. Beuckelaer*, 731 J. C. shown to the people. *Flemish school*, 732 The Flight to Egypt. *C. Uroom*, 733 a Marinescape. *Unknown*, 734 Landscape with animals. *G. Miel*, 735 a Peasant family. *P. Brill*, 736 Landscape. *F. Franck (the elder of Anvers)*, 787 Dance of Cupids. *P. Brill*, 738 Landscape, S.t Paul the Hermit. *Lambrechts*, 739 Family scene. *Schaufelein*, 740 S.t Peter preaching. *Moucheron*, 741 Landscape. *Teniers (the elder)*, 742 an old Chemist. *Moucheron*, 743 Landscape. *N. Frumenti*, 744 a great triptyc painting; in the midst: the resurrection of Lazarus; to the right, Martha at the feet

of our Saviour; to the left: M. Magdalen who is washing his feet. *G. Kessel*, 745 Fish. *Lambrechts*, 746 Family scene. *F. Franck*, 747 Triumph of Neptune and Amphytrite. *Schaufelein*, 748 S.t Peter and S.t Paul led to prison. *Vander Goes style*, 749 two Portraits. *German school*, 750 masculine Portrait. *L. Kranack*, 751 S.t George. *Unknown*, 752 small Landscape. 753 an other Landscape. *P. Brill*, 754 Landscape, wild boar chase. *G. Van Deal*, 755 a Skull. *A. Goebauw*, 756 an old Man playing the Guitar. *N. Verendael*, 757 a vase of flowers. *A. Elzheimer*, 758 Landscape. *Van Deal*, 759 a Skull. *F. Floris*, 760 Adam and Eve. *G. Breughel*, 761 Landscape, in side this painting, wich opens, there is a fine composition by *A. Dürer*, and a copy of *Breughel*. *G. Cleef*, 762 a Saint. *Substermans*, 763 the princess Claudia, the daughter of Ferdinand I of the Medici.

Second Saloon. Sculptures. 340 on an oriental alabastre table, a votive foot with the simulacre of Jupiter, and two busts, Vitellius and Adrian. Paintings. *B. Denner*, 764 Portrait of a man. *Holbein*, 765 Richard Soutzwell. *A. Dürer*, 766 an old Man. *P. Neefs*, 767 Interior of a Prison, the Death of Seneca. *A. Dürer*, 768 S.t Philip. *Memling*, 769 masculine Portrait. *D. Rickaert (the younger)*, 770 Temptation of S.t Anthony. *Elzheimer*, 771 five small figures of the Apostles and other Saints; 772 Landscape with an Angel and a Woman; 773 five small Saints. *C. Gellée, (Claudio di Lorena)*, 774 a Marine scene (master piece). *G. Jordans*, 775 Venus and the Graces. *P. Neefs*, 776 Interior of a church. *A. Dürer*, 777 S.t James.

Memling, 778 S.t Benedict. *Q. Matsys*, 779 St Jerome. *Memling style*, 780 masculine Portrait. *Unknown*, 781 an old Woman. *F. A. Mans*, 782 a Village. *Van-Dyck*, 783 B.d Virgin and Child. *Holbein*, 784 Zwingly. *Unknown*, 785 the Shoemaker 's Family. *G. Dow*, 786 a School Master. *H. Swanevelt*, 787 Landscape. *A. Moor*, 788 Camillus Gross. *P. Horemans*, 789 a school. *Schoevaeruts*, 790 Landscape. *Van-Dyck*, 791 Masculine Portrait. *A. Mignon*, 792 Fruit. *Elzheimer*, 793 Landscape, with Nymphs and Mercury. *F. Porbus*, 794 female Portrait. *R. Vander Weyde*, 795 the Body of Our Saviour being corried to the sepulcre. *Unknown*, 796 a Nuptial Dance. *G. Schalken*, 797 a Sculptor. *G. Vankessel*, 798 Fish and Fruit. *Holbein*, 799 Thomas Moore. *Schalken*, 800 Young Lady. *Unknown*, 801 Portrait of a Man. *Flemish school*, 802 a Family. *Horemans*, 803 Interior of a kitchen. *C. Breydel*, 804 Landscape. *F. P. Ferg*, 805 Landscape. *P. Brill*, 806, 807 Landscapes. *C. Agricola*, 808 Landscape. *G. Miel*, 809 a Shepherd. *Rubens*, 810 an old Silenus. *M. De Vos*, 811 the Crucifixion. *Rubens*, 812 Venus and Adonis. *P. Brill* (?), 813 a Landscape. *Breydel*, 814 small Landscape. *P. Ferg*, 815 Landscape. *P. Brill*, 816 Landscape; 817 Landscape, a View of the sea. *Agricola*, 818 The Aurora. *D. Ryckaert*, 819 Temptation of S.t Anthony. *E. Van Balen*, 820 Nuptials of the B.d Virgin. *Holbein*, 821 portrait of a Man. *L. Kranack*, 822 Catharine Bore, Luther 's wife. *Horemans*, 823 the Tailor 's Family. *Bowdevins and F. Baut*, 824 Landscape. *R. Savary*, 825 Landscape. *Teniers (the elder)*, 826 Landscape. *Horemans*, 827 the Shoemaker 's

family. *P. Mera*, 828 Pan and Syrinx. *D. Winckenbooms*, 829 Landscape with figures dancing on the Ice. *D. Seghers (the Jesuit)*, 830 a Man surrounded with Flowers. *G. Sandrart*, 831 Apollo. *Bowdevins and Baut*, 832 Landscape. *M. Ryckaert*, 833 Landscape, the cascades of Tivoli. *Teniers (the elder)*, 834 Landscape. *Horemans*, 835 the female Tea-seller; 836 some Card-players. *Rubens school*, 837 the Birth of Erichtonius. *L. Kranack*, 838 Luther. *Holbein*, 839 portrait of a Woman. *Horemans*, 840 Family Grace before meat. 841 a Frame containing ten small Portraits. *Rubens*, 842 The Graces. *Imitation of Rubens*, 843 Venus and Amor. *Agricola*, 844 Landscape. *L. Kranack*, 845 John and Frederic, Electors of Sassony. *L. Zuavio* (Lambert Lombard), 846 the Descent. *L. Kranack*, 847 Luther and Melancton. *C. Gelée*, 848 Landscape. *G. Vander Lys*, 849 the Prodigal Son. 850 a Frame containing ten small Portraits. *A. Dürer*, 851 Our Lady. *Dürer school*, 852 the Virgin adoring the Child Jesus. *Agricola*, 853 Landscape.

Dutch School. *F. Van Mieris*, 854 a Charletan or Mountebank. *C. Poelenburg*, 855 Landscape. *A. Waterloo*, 856 Landscape. *E. Hemskerch (the elder)*, 857 an old Man. *G. Breughel (dei velluti)*, 858 a Wood. *F. Franck (the younger)*, 859 the Flight in to Egypt. *F. Van Mieris*, 860 the Painter 's son John Mieris. *Imitation of Poelemburg*, 861 small Landscape. *Poelenburg*, 862 Landscape. *E. Guellin*, 863 the B.d Virgin and Child (the flowers by *Van Thielen*). *O. Marcellis*, 864 a Butterfly pursued by a serpent. *H. Steinweych*, 865 a Subterane, the Beheading of S.t John the Baptist.

Vander Neer, 866 Esther before Assuerus. *G. Netscher*. 867 a Woman, winding up her Clock. *Breughel school*, 868 small Landscape. *Poelenburg*, 869 Landscape. *Hemskerch*, 870 an old Woman. *P. Brill*, 871 Landscape. *M. Van Osterwick*, 872 Flowers and Fruit. *Schalken*, 873 a Woman playing the horn. *F. Douwen*, 874 S.t Anne teaching the Virgin to read. *Poelenburg*, 875 to 78 four Landscapes. *P. Laer*, 879 Landscape. *Poelenburg*, 880 Landscape. *G. Van Kessel*, 881 Fruit, Fish ec. *G. Ruisdael*, 882 a Landscape after the rain. *Poelenburg*, 883 Moses found on the Nile. *Breughel (dei velluti)*, 884 the four Elements. *Vander Neer*, 885 Landscape. *C. Bega*, 886 an Astrologer. *G. Mieris*, 887 S.t Mary Magdalen. *P. Van Slingeland*, 888 the Soap bubbles. *Van Aelst*, 889 some dead Game. *F. Mieris*, 890 his Portrait. *G. Vander Heiden*, 891 View of Amsterdam square. *P. Breughel (the elder)*, 892 J. C. bearing his Cross. *Vander Neer*, 893 Landscape. *Unknown*, 894 a wind-mill. *Luca di Leyde*, 895 Ferdinand, Infant of Spain, Arc. of Austria. *Van Kessel*, 896 the study of a Naturalist, put in disorder, by Children and Monkeys. *G. Berkeiden*, 897 the Cathedral of Harlem. *Poelenburg*, 898, 899 and 900 three Landscapes; 901 Moses striking the Rock. *P. Laer*, 902 a Barn. *Breughel (dei velluti)*, 903 the Elements. *Poelenburg*, 904 the Adoration of the shepherds. *A. Vander Werff*, 905 the Judgment of Solomon. *Unknown*, 906 J. C. Crucifixed. *A. F. Bondewyns or N. Baudown*, 907 Landscape. *Van Kessel*, 908 Fruit and Vegetables. *P. Laer*, 909 a Village scene with sportsmen and Horses. *G. Breughel*, 910 Landscape. *Poelenburg*, 911 Landscape.

O. Marcellis, 912 Mushrooms and Butterflies. *Poelenburg*, 913 Landscape. *Jordaens*, 914 Neptune striking the Earth. *P. Laer*, 915 Landscape. *G. Miel* (?), 916 two shepherds. *Dutch school*, 917 Landscape. *G. Metsu*, 918 Domestic scene. *B. Douwen*, 919 J. William the Palatine Elector and his wife, Luisa dei Medici. *F. Douwen*, 920 Mary Luisa de' Medici, wife of the Palatine Elector. *Van Platen*, 921 a Tempest. *Rembrandt*, 922 the Interior of a Cottage. *P. Vouwerman*, 923 some Sportsmen reposing. *G. D. de Heem*, 924 some Fruit, ec. *Van Aelst*, 925 some Game. *G. Dow*, 926 the Pancake seller. *Berkeyden*, 927 S.t Mary's church of Cologne. *P. Breughel (the elder)*, 928 Landscape with a dance of Paesants. *P. Laer*, 929 a Woman Washing. *G. Netscher*, 930 a Lady Praying. *P. Laer*, 931 a poor Man caressing a Dog. *O. Marcellis*, 932 some Flowers, Serpents ec. *P. Breughel (the younger)*, 933 Hell, Dante and Virgil. *G. Schalken*, 934 a Girl sewing by candle light. *Dirk Vander Berghen*, 935 Landscape. *A Vander Welde*, 936 Landscape. *P. Vander Werff*, 937 some Children and a little Bird. *Dirk Vander Berghen*, 938 Landscape. *D. de Heem*, 939 Flowers. *O. Marcellis*, 940 a green Lizard and some Insects. *F. Van Mieris*, 941 a Young Woman sleeping. *Hemskerch*, 942 Many persons smoking, and playing the Violin. *M. Vitenbroeck*, 943 Landscape. *B. Breemberg*, 944 Landscape with Ruines. *F. Van Mieris*, 945 two old Men at Table. *G. Gallé*, 946 a Festoon of Flowers. *Horemans*, 947 a Game at Keels. *I. Moucheron*, 948 Landscape. *Netscher*, 949 a Sacrifice to Venus; 950 the Painter's family. *A. Vander Welde*, 951

Landscape. *F. Van Mieris*, 952 the Aged Lover. *R. Ruysch*, 953 Fruit and Flowers. *F. Van Mieris*, 954 Tipplers. *A. Brouwer*, 955 Interior of a Village Inn. *Unknown*, 956 Game. *Netscher*, 957 a sacrifice to Love. *G. Terburg or G. Fer Borch*, 958 a Dutch Lady. *A. Brouwer*, 959 Carousers. *O. Paulyn*, 960 a Miser. *R. Ruysch*, 961 some Flowers. *Horemans*, 962 a Game at Dice. *J. Moucheron*, 963 Landscape. *Netscher*, 964 a Servant cleaning a Copper Pan. *Hemskerck*, 965 Card Players. *P. Molyn (the elder)*, 966 Landscape. *Breemberg*, 967 Landscape with Ruins. *Schalken*, 968 the B.[d] Virgin with the Body of her Son. *C. Bega*, 969 a Man Playing the Lute. *I. Wyck (the elder)*, 970 a Sea Port. *Horemans*, 971 Dancing at an Inn. *G. Metsu*, 972 a Lady and a Sportsman (very fine painting). *G. Lingelbach*, 973 Landscape. *P. Breughel (the younger)*, 974 Hell. *Unknown*, 975 small Landscape. *F. Van Mieris*, 976 his Portrait. *G. Steen*, 977 Breakfast. *A. Van Ostade*, 978 a Man looking out of a Window. *Rembrandt*, 979 Landscape. *A. Hondus*, 980 Setting out for the Chase. *F. Van Mieris*, 981 His Family (a fine picture). *A. Pinacker*, 982 Landscape. *Poelenburg*, 983 Landscape. *F. Molenar*, 984 the Dentist. *A. Vander Werff*, 985 the Adoration of the Shepherds (interesting work). *C. Bega*, 986 a Woman playing the Lute. *G. Both*, 987 a fine Landscape. *Horemans*, 988 a Tavern. *Van Platen*, 989 a marine scene.

Italian School. SCULPTURES. 341 over the Oriental Alabaster table, Sleep and two Busts of Seneca. *Albano*, 990 Venus reposing. *F. Granacci*, 991 the Supper. *M. Cerquozzi*, 992 an old Woman

spinning. *Imitation of Correggio*, 993 S.t M. Magdalen. *Gir. da Carpi*, 994 Martha and Mary at the feet of our Saviour. *D. Dossi*, 995 Massacre of the Innocents. *P. Piola*, 996 the Virgin, Child, and S.t John. *P. Veronese*, 997 a Woman dressed in white, and other figures. *G. Reni*, 998 Our Lady (pretty picture). *Ann. Caracci school*, 999 B.d Family. *A. Turchi (l'orbetto)*, 1000 An Allegory at the Baptism of the son of G. Cornaro. *P. Veronese*, 1001 the Virgin, Child, S.t John, and a H. Bishop. *Tiziano*, 1002 the B.d Virgin. *S. Rosa*, 1003 Landscape. *Parmigianino*, 1004 the Virgin suckling her Child. *S. Rosa*, 1005 Landscape. *Parmigianino*, 1006 the B.d Virgin, S.t John, S.t M. Magdalen and Zachariah. *Ann. Caracci*, 1007 the Virgin seated. *Parmigianino*, 1008 the B.d Virgin suckling her Child. *Moretto da Brescia*, 1009 the Descent of Christ to Hell. *Parmigianino*, 1010 Our Lady. *C. Cignani*, 1011 the B.d Virgin. *S. Rosa*, 1012 Landscape. *B. Luini*, 1013 the Virgin, Child, and S.t John. *B. Castiglione*, 1014 Noah introducing the animals in the Arck. *Unknown*, 1015 a Girl rising from her Bed. *Correggio*, 1016 the Head of a Child. *G. Cagnacci*, 1017 the Head of a young man. *E. Savonazzi*, 1018 B.d Family. *Palma (the elder)*, 1019 The Virgin, Jesus, S.t John, and S.t Francis. *Bat. Zelotti*, 1020 S.t Victor and S.t Corona. *P. Veronese*, 1021 S.t Agnes and two Angels. *Albano*, 1022 S.t Peter delivered from Prison; 1023 Repose in Egypt. *B. Castiglione*, 1024 Some Animals. *A. Mantegna*, 1025 the B.d Virgin seated near a Rock (remark. paint.). *S. Zago*, 1026 The Virgin. *Albano*, 1027 little S.t John. *G. Bonatti*, 1028 S.t Charles

Borromeo succouring the infected with the plague. *Unknown*, 1029 the Adoration of the Sages. *L. Mazzolini*, 1030 the Nativity. *Caravaggio*, 1031 the Head of Medusa. *Mazzolini*, 1032 the B.d Virgin, S.t Anne, S.t John Evangelist and S.t Joachim. *Tiziano*, 1033 the Pharisee shawing the piece of monay to Jesus Christ. *Mazzolini*, 1034 the Circumcision. *D. Feti*, 1035 Arthemisia swallowing the ashes of her husband. *Bat. Dossi*, 1036 a Saint in Extasies. *Palma (the elder)*, 1037 J. C. in Emaus. *Garofolo*, 1038 the Annunciation. *C. Procaccino*, 1039 the Virgin and S.t John. *Guercino*, 1040 Landscape. *J. Ligozzi*, 1041 the Sacrifice by Abraham. *B. Castiglione*, 1042 Circe and the Companious of Ulysses. *L. Massari*, 1043 the B.d Virgin, Child, and S.t John. *Albano*, 1044 Cupids dancing. *J. Bassano*, 1045 a Peasant family. *L. Giordano*, 1046 Thetys on a car. *G. Vanvitelli*, 1047 a View of Rome. *A. Magnasco*, 1048 Landscape. *J. Bassano*, 1049 a Miser. *G. P. Pannini*, 1050 Ruins. *Bolognese school*, 1051 Landscape, the Baptism of J. C. *Unknown*, 1052 Sacrifice of Isaac. *G. Vanvitelli*, 1053 View of the Villa Medici at Rome. *A. Magnasco*, 1054 Landscape, preaching of S.t John the Baptist. *G. Carpioni*, 1055 Coronis persecuted by Neptune. *A. Tiarini*, 1056 the Virgin, Angels ec. *Albano*, 1057 the Rape of Europe. *F. Trevisani*, 1058 Our Lady; 1059 S.t Joseph's dream. *Tintoretto*, 1060 bust of a Man. *Parmigianino*, 1061 masculine Portrait. *B. Castiglione*, 1062 Medea renewing Esone's youth. 1063 A frame with seven small Portraits; that in the middle is *G. Reni*'s painted by himself. *Canaletto*, 1064

the Ducal palace at Venice. *Tintoretto*, 1065 portrait of a Man. *P. Veronese*, 1066 Prudence and Hope bound by Cupid. *Palma (the younger)*, 1067 S.t John in the Desert. *P. Veronese*, 1068 bust of a woman. *F. Bassano*, 1069 Jesus crucifixed. *A. Vicentino*, 1070 the B.d Visit. 1071 A frame with nine portraits; number V, is *Parmigianino*, painted by himself, n.r III unknown portrait, painted by *Domenichino*. 1072 A frame with twentythree portraits, among which n.r X is *Ann. Caracci*, painted by himself. 1073 A frame with eight portraits n.r III painted by *Giorgione*, n.r IV Pope Paul III painted by *Bassano*, n.r VIII *Fr. Minzocchi*, painted by himself. *F. Solimena*, 1074 Diana bathing. *L. Caracci*, 1075 S.t Francis. 1076 A frame with seven portraits; the n.r IV *Lav. Fontana*, painted by herself. *Canaletto*, 1077 the great canal of Venice. *Parmigianino*, 1078 a young Man. *Schidone's style*, 1079 S.t Catharine. *S. Pulzone*, 1080 Christ in the Garden. *A. Vicentino*, 1081 a B.d Queen. *D. Calvart*, 1082 the Assumption. 1083 A frame with nine portraits painted by different Masters, among which *P. Veronese*, *Baroccio*, *Palma and Tinelli*. *I. Scarsellino*, 1084 B.d Family. *F. Baroccio*, 1085 a young woman. *B. Schidone*, 1086 B.d Virgin, Child, and S.t Joseph. *Palma (the elder)*, 1087 portrait of a female. *Copy of Correggio*, 1088 Christ praying in the Garden. *C. Ferri*, 1089 Alexander reading Homer. *P. Reschi.*, 1090 Landscape. *Unknown*, 1091 S.t John the Baptist. *Scarsellino*, 1092 the Judgment of Paris. *D. Ambrogi*, 1093 Landscape, Preaching of S.t John the Baptist. *Albano*, 1094 the Rape of Europe. *M. Palmegiani*, 1095 the Crucifixion. *Par-*

migianino, 1096 Our Lady. *Venetian School*, 1097 portrait of a Man. *B. Castiglione*, 1098 different Animals and Figures. *D. Ambrogi*, 1099 Landscape, the Baptism of J. C. *B. Schidone*, 1100 B.d Virgin, Child Jesus, S.t John, and S.t Joseph. *S. Rosa*, 1101 Landscape. *L. Giordano*, 1102 the Rape of Dejanira by Nessus. *L. Fontana*, 1103 Apparition of J. C. to S.t M. Magdalen, under the resemblance af a Gardener.

Tribune. This pretty octagon saloon known under this name, is one of the rarest wonders of the art, one of those sanctuaries, which can not be looked upon without being amazed by a respectful and moving sentiment, nor without carring an indelible remembrance of the same. The smallness of this tabernacle of art augments the admiration of the Visiter, for he already knows, that in this small space are assembled such Master-pieces as to render the country pround which possesses them. The design is by *Buontalenti*; the decorations of the cupola are by *Poccetti*.

STATUES. 342 The Venus of the Medici, a fine Greek work, and if we may believe the inscription on the base, should be the work of *Cleomene the son of Apollodoro the Athenian*. It was found in Adrian 's villa at Tivoli, and trasported to Florence under Cosimus III. The right hand and the half of the left are modern works. There is an old sayng, that it is worth while going to Florence, only to see this ancient piece of sculpture. 343 The Wrestlers is also a remarkable work of *ancient Greek* sculpturè. 344 The Dancing Faun, one of the great works of the ancients, attributed *to Praxiteles*; the

head and the arms were restored by *Michelangelo* with great ability. 345 The little Apollo, a very pretty statue, with rather feminine beauties. 346 The Arrotino (The Whetter) a magnificent statue found at Rome in the XVI century, it has never been precisely made out what it represents.

PAINTINGS. *Spagnoletto*, 1104 S.t Jerome. *Schidone*, 1105 B.d Family. *Lanfranco*, 1106 S.t Peter. *Daniel da Volterra*, 1107 The massacre of the Innocents. *Tiziano*, 1108 Venus reposing. *Domenichino*, 1109 Cardinal Agucchia. *Alfani*, 1110 B.d Family. *A. Mantegna*, 1111 the Adoration of the Kings, the Circumcision and the Resurection. *A. del Sarto*, 1112 Madonna and Child between S.t Francis and S.t John the Evangelist. *G. Reni*, 1113 the B.d Virgin. *Guercino*, 1114 The Sibyl Samia. *Van-Dyck*, 1115 John of Monfort. *Tiziano*, 1116 Portrait of Monsignor Beccadelli; 1117 Venus reposing on a bed. *Correggio*, 1118 After the Flight into Egypt. *Fed. Barocci*, 1119 Francis Mary della Rovere. *Raffaello*, 1120 portrait of a Woman. *A. Mantegna*, 1121 Elizabeth, wife of G. Gonzaga, duke of Mantua. *P. Perugino*, 1122 The Virgin and two Saints. *Raffaello*, 1123 Fornarina (wonderful work). *F. Francia*, 1124 portrait of E. Scappi. *Raffaello*, 1125 the Virgin of the Well. *Fra Bartolommeo*, 1126 the Prophet Isaiah. *Raffaello*, 1127 S.t John in the Desert. *Van-Dyck*, 1128 Charles V. *Raffaello*, 1129 the Virgin of the Goldfinch (a painting of rare beauty). *Fra Bartolommeo*, 1130 Job. *Raffaello*, 1131 Pope Julius II. *Correggio*, 1132 the Head of S.t John on a dish. *Ann. Caracci*, 1133 a Bacchant. *Correggio*, 1134 the B.d Virgin adoring her

+ [illegible handwritten note]

Child. *B. Luini*, 1135 Herodias. *P. Veronese*, 1136 B.d Family and S.t Catharine. *Guercino*, 1137 Endymion sleeping. *L. Kranack*, 1138 Eve. *Michelangelo*, 1139 B.d Family (authentic painting). *Rubens*, 1140 Hercules between Vice and Virtue. *A. Dürer*, 1141 Adoration of the Kings. *L. Kranack*, 1142 Adam. *Luca d' Olanda*, 1143 J. C. crowned with Thorns. *Giulio Romano*, 1144 The Virgin and Child. *L. Caracci*, 1145 Eliezer and Rebecca.

Tuscan School. First Saloon. *L. di Credi*, 1146 the Annunciation. *A. del Sarto*, 1147 his Portrait. *Pontormo*, 1148 Leda. *C. Allori*, 1149 S.t Mary Magdalen in the Desert. *L. di Credi*, 1150 the Saviour appearing to S.t M. Magdalen under the aspect of a Gardener. *Gio. da S. Giovanni*, 1151 the Picture. *Fra Bartolommeo*, 1152 the Creator. *A. del Pollajolo*, 1153 Hercules strangling Anthes; Hercules and the Hydra. *Tuscan School* (1400), 1154 Picus of the Mirandola. *A. Bronzino*, 1155 D. Garzia the son of Cosimus. *Raffaello School*, 1156 Venus and Amor. *L. da Vinci*, 1157 a Young Man. *T. Zuccheri*, 1158 Diana. *L. da Vinci*, 1159 the Head of Medusa (magnif. paint.). *L. di Credi*, 1160 the Annunciation. *Fra Bartolommeo*, 1161 the Nativity and Circumcision. *B. Angelico*, 1162 Nativity of S.t John the Baptist. *L. di Credi*, 1163 portrait of A. Verrocchio. *A. Bronzino*, 1164 Mary of the Medici, daughter of Cosimus I. *C. Allori*, 1165 the Child Jesus sleeping on the Cross. *L. di Credi*, 1166 S.t Mary Magdalen at the feet of our Saviour. *Masaccio*, 1167 an old Man. *L. di Credi*, 1168 the B.d Virgin and S.t Jóhn. *A. del Sarto*, 1169 portrait of a Man. *G. Bizzelli*, 1170 The Annunciation. 1171

A frame with nine Portraits. *Cigoli*, 1172 S.t Francis. *A. Bronzino*, 1173 Venus and Cupid. *Cigoli*, 1174 the head of a Woman. *G. Ramacciotti*, 1175 the Nativity of the B.d Virgin. *C. Dolci*, 1176 S.t Lucia. *Il Rosso*, 1177 the Virgin entroned, S.t Jerome, and S.t Francis. *B. Angelico*, 1178 Marriage of the B.d Virgin. *Fra F. Lippi*, 1179 S.t Augustine (wonderful work). *C. Allori*, 1180 Judith (copy of the picture in the Pitti Gallery). *G. Vasari*, 1181 Allegory of the Conception (repetition of that in the Apostles church). *Unknown Tuscan*, 1182 Martyrdom of S.t Sebastian. *M. Albertinelli*, 1183 the Body of Christ. *B. Angelico*, 1184 the Transit of the Virgin. *G. Vasari*, 1185 the Prophet Elisah. *A. Fontebuoni*, 1186 S.t John. *Pontormo*, 1187 Martyrdom of S.t Maurice and the Tebana legion. *Gio. da S. Giovanni*, 1188 Jesus attended by the Angels. *A. Bronzino*, 1189 Eleonor of Toledo, wife of Cosimus I. *C. Allori*, 1190 The last Supper. 1191 A frame with nine portraits, that in the profile is Cosimus the elder. *A. Allori*, 1192 S.t Francis. *Tuscan school*, 1193 the Virgin and two Nuns. *A. Allori*, 1194 Bersabeah bathing. *F. Zuccheri*, 1195 the Golden Age. *Pontormo*, 1196 Adam and Eve, expulsed from Paradise. *Volterrano*, 1197 S.t Catharine of Siena. *Pontormo*, 1198 Nativity of S.t John. *Santi di Tito*, 1199 the Head of a pretty Girl. *F. Zuccheri*, 1200 the Silver-Age. *C. Dolci*, 1201 J. Christ seated, the holy Ghost, the B.d Virgin, S.t Joseph, S.t John, the Apostles and the Maries. *C. Allori*, 1202 the Virgin with her Son. *Tuscan School*, 1203 Petrarch. *P. della Francesca* (?), 1204 female Portrait. *A. Brescianino*, 1205 the B.d Virgin,

S.t John, S.t Domenic and some Virgins. *C. Allori*, 1206 Our Lady. *Unknown Tuscan*, 1207 Dante; 1208 three Nuns. *A. Bronzino*, 1209 The Body of Christ, in the arms of his mother. *M. A. Anselmi*, 1210 the Nativity. *A. Bronzino*, 1211 allegory of the Happiness. *A. D. Gabbiani*, 1212 Our Lady. *Ales. Allori*, 1213 Christ on the Cross, S.t John and S.t M. Magdalen; 1214 Joseph and the wife of Puttiphar. *F. Zuccheri*, 1215 an Allegory. *F. Cambi*, 1216 the Engraver S. della Bella. *L. di Credi*, 1217 portrait of Alex. Braccesi. *Ales. Allori*, 1218 Martyrdom of S.t Lawrence. *F. Curradi*, 1219 Martyrdom of S.t Thecla. *Pontormo*, 1220 portrait of a Man. *G. Vasari*, 1221 Vulcan 's Forge. *C. Dolci*, 1222 the Head of S.t Peter. *M. A. Franciabigio*, 1223 the Temple of Hercules. *R. Ghirlandajo*, 1224 the Virgin, S.t John, and S.t Joseph. *Ales. Allori*, 1225 Hercules crowned by the Muses. *C. Dolci*, 1226 S.t Simon. *Bronzino*, 1227 portrait of Bianca Cappello; behind it, the Dream of Human Life. *Ales. Allori*, 1228 S.t Lawrence conducted before the Tiran; 1229 S.t Peter walking on the water. *A. del Sarto*, 1230 portrait of a woman. *A. Botticelli*, 1231 Holophernes dead in his tent. *Cecchin Salviati*, 1232 Arthemisia weeping for the death of Mausolus. *Empoli*, 1233 Noah in a state of drunkeness. *V. Salimbeni*, 1234 apparition of S.t Michael to S.t Galgan the hermit. *Fra Bartolommeo*, 1235 Our Lady. *A. Botticelli*, 1236 Judith. *G. Pagani*, 1237 Tobias restoring his father 's sight. *R. di F. di G. Vanni*, 1238 the Samaritain; Christ driving the Monay-changers from the temple; his entrance in Jerusalem. *Ales. Allori*, 1239 the Sacrifice by Abraham. *F.*

Morandini, 1240 the Graces. *Il Rosso*, 1241 an Angel playing the guitar. *G. M. Morandi*, 1242 the Visitation. *Unknown*, 1243 the B.d Virgin and two Sybils. *T. Manzuoli*, 1244 Helen Gaddi, wife of A. Quaratesi. *Empoli*, 1245 the sacrifice by Abraham. *Piero di Cosimo*, 1246 Perseus delivering Andromede. *O. Marinari*, 1247 David. *B. Bandinelli*, 1248 his portrait.

SECOND SALOON. *Pontormo*, 1249 Joseph conduced to Prison. *Piero di Cosimo*, 1250 the Virgin and Saints. *Volterrano*, 1251 an Agostinian Monk. *L. da Vinci*, 1252 the Adoration of the Sages. *S. Pieri*, 1253 sacrifice by Abraham. *A. del Sarto*, 1254 S.t James and two children. *G. F. Rustici*, 1255 Picture and Poetry. *Cecchin Salviati*, 1256 portrait of a man. *Filippino Lippi*, 1257 Adoration of the kings. *A. Lomi Gentileschi*, 1258 Judith. *M. Albertinelli*, 1259 the Visitation, and in the step, the Annunciation, the Nativity and the Presentation (an admirable work.) *G. Biliverti*, 1260 the B.d Virgin, the Infant Jesus, S.t John and S.t Joseph. *Empoli*, 1261 S.t Ivo reading the request presented to him by the widows and orphans (one of the finest works by this painter). *Gio. da S. Giovanni*, 1262 the Virgin and Child giving the ring to S.t Catharine. *Bronzino*, 1263 portrait of a man. *Franciabigio*, 1264 the B.d Virgin, S.t John the Baptist and Job. *Fra Bartolommeo*, 1265 the B.d Virgin enthroned, S.t John, S.t Anne, some Angels, and ten Saints, protectors of Florence. *Pontormo*, 1266 Cosimus the Father of the Country; 1267 the portrait of the Same. *Filippino Lippi*, 1268 the B.d Virgin enthroned, S.t Victor, S.t John, S.t Bernard, and S.t Zanobi. *G. Vasari*, 1269 Lawrence the Magnificent.

Pontormo, 1270 Cosimus I. *Bronzino*, 1271 the Descent of Our Saviour to Limbo (a work of great merit); 1272 Ferdinand, the Son of Cosimus I; 1273 Mary the daughter of Cosimus I. *G. Biliverti*, 1274 Chastity of Joseph. *R. Ghirlandajo*, 1275 S.t Zanobi restoring a child to life. *Cigoli*, 1276 Martyrdom of S.t Stephen (the finest work by this painter). *R. Ghirlandajo*, 1277 Translation of the Body of S.t Zanobi. *O. Vannini*, 1278 Herminia curing the wounds of Tancred. *Sodoma*, 1279 S.t Sebastian, on the other side, the Virgin, S.t Roch, and S.t Sigismond (it was once a processions flag). *F. Granacci*, 1280 the B.d Virgin giving her waistband to S.t Thomas. *G. Vasari*, 1281 Alexander of the Medici. *Pontormo*, 1282 Joseph presentig his father to Pharaon. *R. di F. di G. Vanni*, 1283 the Deposition. *Pontormo*, 1284 Cupid kissing Venus (from a cartoon by Michelangelo). *C. Allori*, 1285 Adoration of the Sages.

Saloon of Ancient Masters. *A. Botticelli*, 1286 Adoration of the Kings (stupend work). *L. di Credi*, 1287 the B.d Virgin adoring the Son. *A. Botticelli*, 1288 the Calumny of Apelles. *Gio. da Milano*, 1289 painting in ten parts, several Saints. *B. Angelico*, 1290 The Coronation of the Virgin (very fine picture). *L. Signorelli*, 1291 B.d Family. *Jacopo del Casentino* (?), 1292 Altar Steps; in the middle, S.t Peter distributing the ecclesiastical dignities, his Deliverance, and Crucifixion; on the sides, eight Apostles. *A. Botticelli*, 1293 Our Lady. *B. Angelico*, 1294 Preaching of S.t Peter, Adoration of the Kings and the Martyrdom of S.t Mark. *D. Ghirlandajo*, 1295 the Virgin seated, four Angels, the Archangels S.t Michael and S.t Raphael, S.t Zanobi,

and S.t Justus. *Fr. d'Ubertino*, 1296 Flight of step with three histories of the Acts of S.t Acasius. *D. Ghirlandajo*, 1297 Adoration of the Sages. *L. Signorelli*, 1298 Flight of steps, the Annunciation, the Nativity and the Adoration of the Sages. *A. Botticelli*, 1299 A Fortress. *P. della Francesca*, 1300 Frederic of Montefeltro, duke of Urbino, and his wife Baptista Sforza, under two allegories. *A. del Pollajolo*, 1301 S.t Eustachius, S.t James and S.t Vincent. *B. Gozzoli*, 1302 Altar steps; in the middle a Piety, on the side several Saints. *A. Botticelli*, 1303 Our Lady. *Imitation of Francesco di Giorgio*, 1304 Steps, three histories of the life of S.t Benedict. *Dom. Veneziano*, 1305 the B.d Virgin and two saints (a very rare painting). *A. del Pollajolo*, 1306 Prudence. *Fra F. Lippi*, 1307 the B.d Virgin adoring the Divine Child. *Dello systeme* (?), 1308 a piece of furniture with four allegories, the triumphe of Religion, Fame, Love, and Death.

PITTI PALACE GALLERY.

Is open every day including Sundays. The entrance is under the portico to the left of the Palace. To visit it in numeric order, you must cross the six saloons, which are in directy a line, and to the last, which is the first in the catalogue. This Gallery contains 500 paintings, all of great value, and some are real master-pieces. We give the complete catalogue.

Venus Saloon. The paintings on the ceiling are by *Pietro da Cortona*, Minerva taking a young

man (Cosimus I) from Venus and conducting him to Hercules. *A. Dürer*, 1 Eve. *S. Rosa*, 2 Falsehood. *Tintoretto*, 3 Venus, Love, and Vulcan. *S. Rosa*, 4 a Marine view. *Garofolo*, 5 S.t James. *Manfredi*, 6 a Gipoy. *F. Porbus*, 7 Portrait of a man. *Guercino*, 8 Apollo and Marsyas. *Rubens*, 9 Landscape, Ulysses in the island of the Pheaceans. *Curradi*, 10 Narcisus. *F. Bassano*, 11 S.t Catharine. *R. Manetti*, 12 Meeting of married people. *M. Rosselli*, 13 the Triumph of David. *Rubens*, 14 Landscape. *S. Rosa*, 15 Marinescape. *Rembrandt*, 16 an Old man. *Tiziano*, 17 Marriage of S.t Catherine; 18 Portrait of a woman. *Spagnoletto*, 19 S.t Bartholomew. *Dürer*, 20 Adam. *P. da Cortona*, 21 S.t Martin. *Biliverti*, 22 Marsyas flayed alive by Apollo. *Rustichino*, 23 the Death of S.t M. Magdalen. *G. Reni*, 24 an Old man. *Pesarese*, 25 S.t Isidorus. *Feti*, 26 the Labourers of the Vineyard. *Cigoli*, 27 Third apparition of Christ to S.t Peter. *Andrea school*, 28 Portrait of a woman. *Guercino*, 29 S.t Joseph. *Feti*, 30 the Lost Drachm. *O. Vannini*, 31 Ecce Homo. *R. Vanni*, 32 Marriage of S.t Catherine. *Unknown flemish*, 33 Portrait of a woman. *Van-Dyck*, 34 Female portrait.

Apollo Saloon. This ceiling was left unfinished by *P. da Cortona*, but completed by *C. Ferri*, his pupil. *Morone style*, 35 the Bishop Jerome Argentino. *G. da Carpi*, 36 the Archbishop Bartolini Salimbeni. *P. Veronese*, 37 Portrait of his wife. *Palma (the elder)*, 38 the Supper at Emaus. *Bronzino*, 39 B.d Family. *Murillo*, 40 the Virgin and Child. *C. Allori*, 41 the Hospitality of S.t Julian. *Perugino*, 42 S.t Mary Magdalen. *Franciabigio*, 43

Portrait of a man. *Francia*, 44 Masculine portrait. *V. Salimbeni*, 45 B.d Family. *Cigoli*, 46 S.t Francis. *G. Reni*, 47 Bacchus. *Pesarese*, 48 S.t Andrew. *T. Titi*, 49 Leopold of Medici, when a Child. *Guercino*, 50 S.t Peter raising Tabitha. *Cigoli*, 51 Descent from the Cross. *Pordenone*, 52 B.d Family, S.t Catherine and S.t Mary Magdalen. *C. Dolci*, 53 Diogenes. *Tiziano*, 54 Pietro Aretino. *Baroccio*, 55 the Prince Frederic of Urbino, when a child. *Murillo*, 56 the Virgin of the Rosary. *G. Romano*, 57 the Virgin of the Lizard (copy from Raffaello). *A. del Sarto*, 58 the Descent from the Cross. *Raffaello*, 59 Magdalen Strozzi Doni. *Rembrandt*, 60 Portrait of himself. *Raffaello*, 61 Angel Doni. *A. del Sarto*, 62 B.d Family. *Raffaello*, 63 Leo X. *Fra Bartolommeo*, 64 Descent. *Tintoretto*, 65 Portrait of a man. *A. del Sarto*, 66 His portrait. *Tiziano*, 67 S.t Mary Magdalen. *Unknown*, 68 a Sculptor. *Schiavone*, 69 and 70 Portraits of man. *C. Maratta*, 71 S.t Philip Neri. *C. Allori*, 72 Masculine portrait. *Spagnoletto*, 73 S.t Francis. *Schiavone*, 74 Portrait of a man.

Mars Saloon. The frescoes are by *P. da Cortona*. *G. Cagnacci*, 75 S.t M. Magdalen taken up to Heaven. *A. Vander Werff*, 76 the Duke John of Marlborough. *N. Soggi*, 77 B.d Family. *G. Reni*, 78 S.t Peter weeping. *Raffaello*, 79 the celebrated Madonna della Seggiola (Virgin of the Chair, work of high merit). *Tiziano*, 80 Andrew Vesalio. *A. del Sarto*, 81 B.d Family. *Van-Dyck*, 82 Cardinal Guido Bentivoglio. *Tiziano*, 83 Louis Cornaro. *Palma (the elder)*, 84 the Virgin and Saints. *Rubens*, 85 Rubens, his brothers, Justus Lipsius, and Grotius; 86

the consequences of War. *A. del Sarto*, 87 and 88 history of Joseph. *P. Bordone*, 89 Repose in Egypt. *Cigoli*, 90 Ecce Homo. *C. Dolci*, 91 S.t Peter. *Tiziano*, 92 Portrait of a man. *Rubens*, 93 S.t Francis. *Raffaello*, 94 B.d Family called dell' Impannata. *C. Allori*, 95 Sacrifice by Abraham; 96 Judith. *A. del Sarto*, 97 the Annunciation. *Cigoli*, 98 S.t Mary Magdalen. *Guercino*, 99 S.t Sebastian. *G. Reni*, 100 Rebecca at the well. *Baroccio*, 101 Our Saviour. *A. Luini*, 102 S.t M. Magdalen. *Guercino*, 103 Moses. *L. Giordano*, 104 the Conception. *Volterrano*, 105 Venal Love. *Substermans school*, 106 Galileo. *Volterrano*, 107 Cupid sleeping.

Jupiter Saloon. The frescoes are by *P. da Cortona*. *P. Veronese*, 108 masculine portrait. *Bordone*, 109 female portrait. *Tiziano*, 110 Bacchanal. *S. Rosa*, 111 the Conspiracy of Catilina. *Borgognone*, 112 a Battle. *Michelangelo*, 113 the three Fates. *Lelio da Novellara*, 114 the holy crib. *G. da Carpi*, 115 the Body of Jesus. *Substermans*, 116 Victoria della Rovere. *Spagnoletto*, 117 Simon Paganucci. *A. del Sarto*, 118 the Portraits of himself and his wife. *Substermans*, 119 Portrait of Eliah a Head rower of a Tuscan Nave. *Morone school*, 120 Portrait of a man. *Morone*, 121 masculine portrait. *Garofolo*, 122 the Sybil revealing to Augustus the mysteries of the Incarnation. *A. del Sarto*, 123 the B.d Virgin in Glory and four Saints; 124 the Annunciation. *Fra Bartolommeo*, 125 S.t Mark. *Champaigne*, 126 Portrait of a man. *Morone school*, 127 Masculine portrait. *Morone*, 128 female portrait. *L. Mazzolini*, 129 the adulterous Woman. *J. Bassano*, 130 female portrait. *Tintoretto*, 131 Vincent Zeno.

G. Crespi, 132 B.d Family. *S. Rosa*, 133 a Battle. *P. Veronese*, 134 the Maries at the sepulchre. *S. Rosa*, 135 a Battle. *P. Veronese*, 136 Jesus and his Mother. *Gio. da S. Giovanni*, 137 Some sportsmen. *F. Zuccheri*, 138 Guidobaldo Duke of Montefeltro. *Rubens*, 139 B.d Family. *L. da Vinci*, 140 Female portrait. *Rubens*, 141 Nymphs assailed by Satyrs. *A. Gentileschi*, 142 S.t Mary Magdalen, the sister of Mortha. *B. Gennari*, 143 David. *G. B. Franco*, 144 the Battle of Montemurlo.

Saturn Saloon. The pictures on the ceiling, by *P. da Cortona. D. Puligo*, 145 and 146 B.d Family. *Giorgione*, 147 a nymph followed by a satyr. *D. Dossi*, 148 a stupid scene. *Pontormo*, 149 Hippolytus of Medici. *Van-Dyck*, 150 portrait of Charles I of England and Henrietta of France. *Raffaello*, 151 Pope Julius II. *Schiavone*, 152 Caino killing Abel. *Correggio*, 153 the Head of a child. *C. Dolci*, 154 S.t John in his dream; 155 S.t Rose. *Guercino*, 156 Virgin called of the Swallow. *L. Lotto*, 157 the three ages of man. *Raffaello*, 158 Cardinal B. Dovizi of Bibbiena. *Fra Bartolommeo*, 159 J. C. appearing among the Evangelists. *Van-Dyck*, 160 the Head of the B.d Virgin. *Giorgione*, 161 Moses saved from the waters. *Baroccio*, 162 F. M. della Rovere, Duke of Urbino. *A. del Sarto*, 163 the Annunciation. *Perugino*, 164 the Descent. *Raffaello*, 165 the Madonna del Baldacchino. *Caracci*, 166 the Head of a man. *Giulio Romano*, 167 Apollo dancing with the Muses. *Guercino*, 168 S.t Peter. *Puligo*, 169 B.d Family. *D. Campagnola*, 170 Adam and Eve. *Raffaello*, 171 Thomas Fedra Inghirami. *A. del Sarto*, 172 a dispute about the B.d Trinity. *Albano*, 173

Apparition of J. C. to the B.d Virgin. *Raffaello*, 174 Vision of Ezekiel. *Albano*, 175 B.d Family. *Domenichino*, 176 S.t M. Magdalen. *L. Bassano*, 177 Pastoral scene. *G. Reni*, 178 Cleopatra. *Seb. del Piombo*, 179 Martyrdom of S.t Agatha. *Michele di Ridolfo*, 180 B.d Family. *S. Rosa*, 181 a poet. *Pontormo*, 182 the forty martyrs.

Illiad Saloon. The frescoes by *Sabatelli*. In the centre of the hall is a statue representing Charity, by *Bartolini*. *Caravaggio*, 183 Cupid sleeping. *A. del Sarto*, 184 portrait of himself. *Giorgione*, 185 a Concert. *P. Veronese*, 186 baptism of J. C. *S. Pulzone*, 187 Eleonora of the Medici. *S. Rosa*, 188 portrait of himself. *Caracci school*, 189 portrait of a Man. *Substermans*, 190 a prince of Denmark. *A. del Sarto*, 191 the Assumption. *Pulzone*, 192 Mary of the Medicis, Queen of France. *Caracci school*, 193 masculine portrait. *Bordone*, 194 S.t Georg. *G. Francia*, 195 portrait of a man. *P. Veronese*, 196 S.t Benedict and some saints. *G. Reni*, 197 Charity. *Velasquez*, 198 portrait of a man. *F. Granacci*, 199 B.d Family. *Tiziano*, 200 Philip II King of Spain; 201 Ippolito of Medici. *G. Biliverti*, 202 the Angel refusing the presents of Tobias. *Substermans*, 203 Eleonor Gonzaga, the wife of the Emperor Ferdinand II. *Bronzino*, 204 Bianca Cappello. *Pulzone*, 205 a princess. *Bronzino*, 206 Francis I of Medici. *L. da Vinci*, 207 the portrait of a goldsmith. *Fra Bartolommeo*, 208 the B.d Virgin enthroned, and Saints. *Substermans*, 209 the Emperor Ferdinand II. *Pulzone*, 210 a princess; 211 an other princess. *Bronzino*, 212 Cosimus I. *C. Dolci*, 213 Moses. *Baroccio*, 214 the B.d Virgin of S.t Je-

rome (a copy from Correggio). *Tiziano*, 215 masculine portrait. *P. Veronese*, 216 Daniel Barbaro. *C. Dolci*, 217 S.t John the Evangelist. *S. Rosa*, 218 a warrior. *Perugino*, 219 the adoration of the Child Jesus. *A. Caracci*, 220 J. C. in glory, and Saints. *Tiziano school*, 221 Constance Bentivoglio. *Giorgione*, 222 portrait of a woman. *Holbein*, 223 portrait of a man. *R. Ghirlandajo*, 224 portrait of a woman. *A. del Sarto,* 225 The Assumption. *T. Tinelli*, 226 masculine portrait. *C. Dolci*, 227 S.t Margharet. *Tiziano*, 228 Our Saviour. *Attributed to Raffaello*, 229 female portrait. *Parmigianino*, 230 the B.d Virgin and Angels. *Lanfranco*, 231 the Assumption. *Substermans*, 232 the B.d Family. *Pontormo*, 233 S.t Anthony. *Guercino*, 234 the chaste Susan. *Rubens*, 235 B.d Family. *F. Bassano*, 236 Our Saviour in Martha 's house. *Rosso Fiorentino*, 237 the B.d Virgin enthroned, and Saints.

Hall of Stufa. The frescoes on the walls were painted by *P. da Cortona,* representing the four ages of man with allegories of the four ages of the world. The painting on the ceiling by *M. Rosselli.* The bronze statues of Cain and Abel were modelled, by *G. Dupré* and cast by *C. Papi.* The four small statues are ancient. A green porphery column sustains a vase on which is painted the portrait of Napoleon I.

Saloon of the Education of Jupiter. The pictures on the ceiling are by *Catani. Unknown*, 238 portrait of a man. *Carletto Caliari*, 239 Our Lady. *L. Penni*, 240 B.d Family. *Clovio*, 241 the Descent. *Puligo*, 242 B.d Family. *Velasquez*, 243 Philip IV, King of Spain. *F. Porbus*, 244 a young man. *Unknown*, 245 female portrait. *Garofolo*, 246

a Gypsy. *Raffaello school*, 247 B.d Family. *Tintoretto*, 248 the Descent. *Pontormo*, 249 portrait of a man. *F. Bassano*, 250 masculine portrait. *Baroccio*, 251 the head of an angel. *Holbein style*, 252 Claudius of Lorena, duke of Guisa. *Correggio style*, 253 The holy crib. *Palma (the elder)*, 254 B.d Family. *Vander-Helst*, 255 portrait of a man. *Fra Bartolommeo*, 256 B.d Family. *Bordone*, 257 the sybil revealing to Augustus the mysteries of the Incarnation. *T. Tinelli*, 258 masculine portrait. *Copy from Correggio*, 259 the head of Our Saviour. *Porbus style*, 260 portrait of a woman. *Baroccio*, 261 the head of the Annunziata. *Clouet*, 262 Henry II King of France. *Bronzino school*, 263 J. C. on the Cross. *Tintoretto*, 264 the Resurrection of J. C. *A. del Sarto*, 265 S.t John the Baptist. *Raffaello*, 266 the Virgin del Granduca. *P. Veronese*, 267 and 268 two portraits of children; 269 presentation at the temple. *C. Dolci*, 270 S.t Andrew before the Cross. *Unknown*, 271 S.t Sebastian. *Substermans*, 272 Mattias of Medici. *Unknown*, 273 female portrait; 274 masculine portrait. *C. Dolci*, 275 S.t Charles Borromeo. *B. Mancini*, 276 S.t Henry of Baviera and S.t Gunegonda, his wife. *Bronzino*, 277 Lucretia, the daughter of Cosimus I. *Albano*, 278 S.t Peter delivered from prison. *Bronzino*, 279 Don Garzia of Medici. *C. Dolci*, 280 S.t Francis Xavier; 281 S.t Nicolas of Tolentino. *Van-Dyck school*, 282 the B.d Virgin and Child with a Saint. *Unknown*, 283 a young woman. *Van-Aker*, 284 B.d Family.

Bath Room. Four columns of ancient green support this ceiling; the ornaments in stucco are by *Marinelli*, and the figures by *Pampaloni*. The

four marble statues, were sculptured by *Insom* and *Bongiovanni*. The small tables are of oriental petrified wood.

Ulysses Saloon. Painted by *Martellini*. *G. Pagani*, 285 portrait of a man. *F. Curradi*, 286 S.t Catherine. *Santi di Tito*, 287 masculine portrait. *C. Dolci*, 288 Christ in the Garden. *J. Ligozzi*, 289 Apparition of the B.d Virgin to S.t Francis. *Cigoli*, 290 S.t Francis. *Ales. Allori*, 291 preaching of S.t John the Baptist. *A. del Sarto school*, 292 the Archangel and Tobias. *C. Allori*, 293 Edward I, duke of Parma. *A. del Sarto school*, 294 a B.d Family. *C. Dolci school*, 295 S.t Lucia. *Porbus*, 296 portrait of a man. *Bordone*, 297 Pope Paul III. *Substermans*, 298 Margaret, the daughter of Cosimus II. *Lombarda school*, 299 B.d Family. *S. Rosa*, 300 an old Man. *Cigoli*, 301 masculine portrait. *C. Dolci*, 302 the Virgin and Child. *Cigoli*, 303 The Supper at Emaus. *Schidone*, 304 B.d Family. *C. Allori*, 305 S.t John in the desert. *S. Rosa*, 306 Landscape. *A. del Sarto*, 307 the Madonna and Saints. *G. Crespi*, 308 an old Man. *Schidone style*, 309 B.d Family. *Unknown*, 310 portrait of a man. *Tiziano*, 311 the Emperor Charles V. *S. Rosa*, 312 marinescape. *Tintoretto*, 313 the B.d Virgin and Child. *Substermans school*, 314 masculine Portrait. *Crist. dell' Altissimo*, 315 portrait of a woman. *C. Dolci*, 316 a young Man. *Poelenburg*, 317 two Landscapes. *Lanfranco*, 318 the Extasy of S.t Margaret of Cortona. *C. Procaccini*, 319 the holy crib. *Ag. Caracci*, 320 Landscape. *C. Dolci*, 321 an Ecce Homo. *Seb. del Piombo style*, 322 Ecce Homo. *Substermans*, 323 female Portrait. *Rubens*, 324

the Duke of Buckingham. *C. Dolci*, 325 the Virgin and Infant Jesus. *S. Rosa*, 326 the temptation of S.t Anthony. *C. dell' Altissimo*, 327 Clarice Ridolfi Altoviti. *Bronzino school*, 328 portrait of a woman. *Velasquez*, 329 portrait of a man. *J. Bassano*, 330 portrait of a man. *Van-Dyck school*, 331 Henrietta of France, the wife of Charles I of England. *C. Gennari*, 332 the B.d Virgin and the Infant.

Prometheus Saloon, painted by *Colignon*. *Schidone*, 333 S.t Paul. *German School*, 334 portrait of a Man. *J. Bassano*, 335 masculine portrait. *Unknown* (XV cent.), 336 a allegorical Subject. *S. Pulzone*, 337 Ferdinand I of the Medici. *Fra F. Lippi*, 338 the Madonna. *Tintoretto*, 339 portrait of a man. *Perugino School*, 340 the B.d Virgin and two Saints. *Pinturicchio*, 341 the Epiphany. *Unknown* (XV cent.), 342 the B.d Virgin and S.t John. *G. Bellino School*, 343 the Virgin, S.t James and S.t Catherine. *Substermans*, 344 Cosimus III when a child. *B. Peruzzi*, 345 B.d Family. *T. Zuccheri*, 346 S.t Mary Magdalen. *Filippino Lippi*, 347 B.d Family. *S. Botticelli*, 348 B.d Family. *G. Genga*, 349 B.d Family. *Ann. Caracci*, 350 the Repose in Egypt. *A. Luini*, 351 portrait of a woman. *Ferrara school*, 352 B.d Family. *S. Botticelli*, 353 portrait of the pretty Simonetta. *L. di Credi*, 354 B.d Family. *L. Signorelli*, 355 B.d Family. *F. Vanni*, 356 S.t Francis. *Botticelli*, 357 B.d Family. *D. Ghirlandajo*, 358 the Epiphany. *D. Beccafumi*, 359 B.d Family. *Schidone*, 360 the Madonna. *Schiavone*, 361 portrait of a man. *J. Boateri*, 362 B.d Family. *Garofolo*, 363 the same subject. *Unknown* (XV cent.), 364 the same su-

bject. *M. Albertinelli*, 365 the B.d Family. *Unknown*, 366 preaching of S.t John the Baptist. *A. del Minga*, 367 the Creation of Eve (after a drawing by *B. Bandinelli*). *G. Gimignani*, 368 Rebecca at the well. *Pollajolo*, 369 Ecce Homo. *Unknown*, 370 a Saint. *P. della Francesca*, 371 portrait of a woman. *A. del Castagno*, 372 portrait of a man. *B. Angelico*, 373 the B.d Virgin and Saints. *Sodoma*, 374 Ecce Homo. *Unknown*, 375 portrait of a man. *L. Costa*, 376 portrait of a man. *Fra Bartolommeo*, 377 Ecce Homo. *A. del Minga*, 378 Adam and Eve expulsed from Paradise (after a sketch by *Bandinelli*). *Pontormo*, 379 the adoration of the Sages. *Giorgione*, 380 S.t John the Baptist. *A. Luini*, 381 S.t Catherine. *Sodoma*, 382 portrait of a man. *F. Bassano*, 383 a pastoral scene. *Pollajolo*, 384 S.t Sebastian. *G. Carpi*, 385 J. C. in the garden. *F. Bassano*, 386 a rustic scene. *Cavalori*, 387 the head of S.t John presented to Herod at the banquet. *Filippino Lippi*, 388 the death of Lucretia. In this hall there is a fine mosaic table, made in the royal manufactory of Florence. It is the work of 14 years, it was finished in 1851. The bronze foot was modelled by *G. Dupré* and cast by *C. Papi*, representing the four seasons.

Column Corridor. The five mosaic pictures were esecuted in the royal studio at Florence, repres. Painting, Sculture, Architecture, Music and the Pantheon at Rome. Many small portraits. In the four glasscases are to be seen many curious objects in ivory, mountain crystal, ec.

Justice Saloon. The frescoes on the ceiling by *Fedi*. *Tintoretto*, 389 and 390 two portraits of

a man. *Porbus*, 391 the Princess Eleonor of Mantua. *C. Dolci*, 392 S.t Casimir. *Vasari*, 393 temptation of S.t Jerome. *Scarsellino*, 394 the birth of a prince. *G. Reni*, 395 S.t Elisabeth. *Gio. da S. Giovanni*, 396 the Virgin and Child. *C. Dolci*, 397 S.t John the Evangelist. *A. Gentileschi*, 398 Judith. *Cecchin Salviati*, 399 The Patience. *M. Hondekoeter*, 400 fowls. *Substermans*, 401 the canon Pandolph Ricasoli. *C. Allori*, 402 a young man. *Bronzino*, 403 Cosimus I. *C. Dolci*, 404 Victor della Rovere. *B. Bembo*, 405 J. C. among the doctors. *C. Dolci*, 406 S.t Dominic. *Unknown*, 407 portrait of a man. *Cav. Lely*, 408 Cromwell. *Seb. del Piombo*, 409 portrait of a man. *Tintoretto*, 410 portrait of a man. *Both*, 411 Landscape. *Swanevelt*, 412 Landscape. The ebony press, which in the centre of the hall, is a German work, the pictures in lapis-lazzuli and in jasper, are by *Breughel*.

Flora Saloon painted by *Marini*. *Vasari*, 413 B.d Family. *Palma (the elder)*, 414 female portrait. *Substermans*, 415 Ferdinand II of the Medici. *Poussin*, 416 Landscape. *D. Calvart*, 417 S.t Jerome. *C. Rutehart*, 418 some animals. *Substermans*, 419 portrait of a man. *Unknown*, 420 S.t Agnes. *Poussin*, 421 Landscape. *O. Riminaldi*, 422 Amor an artisan. *Tiziano*, 423 the adoration of the Shepherds. *Holbein style*, 424 portrait of a man. *Ann. Caracci*, 425 B.d Family. *F. Furini*, 426 Adam and Eve in Eden. *Franciabigio*, 427 the Calumny of Apelles. *Furini*, 428 allegorical figure. *C. Dolci*, 429 Vision of S.t John the Evangelist in the island of Patmos. *Cigoli*, 430 Our Lady. *A. Tassi*, 431 S.t John preaching. *Venitian school*, 432 portrait

of a man. *L. Fontana*, 433 portrait of a woman. *Bronzino*, 434 Luke Martini, the engineer. *Gio. da S. Giovanni*, 435 a Cook. *Poussin*, 436 Landscape. *Van-Dyck*, 437 Repose in Egypt. *Rutehart*, 438 a deer attacked by wild beasts. *Venitian school*, 439 female portrait. *J. F. Douwen*, 440 portrait of a woman. *Poussin*, 441 Landscape. *Ales. Allori*, 442 the B.d Virgin and Child. *F. Bassano*, 443 J. C. in the Garden. *A. Gentileschi*, 444 Judith. *F. Franck* (*the younger*), 445 Christ going to Calvary. *L. Bassano*, 446 the Last Supper. *Unknown*, 447 a portrait believed to Gian Bologna. *P. Ciafferi*, 448 Jesus Christ before the people. The celebrated Venus, by *Canova*, which is in the centre of the hall. The two mosaic tables repres. one, the Cascine palace, the other the Baths at Montecatini.

Putti Saloon. The frescoes on the ceiling are by *Marini*. *P. Brill*, 449 Landscape. *Swanevelt*, 450 the same subject. *L. Bassano*, 451 a pastoral scene. *S. Rosa*, 452 Landscape, Peace burning the weapons of Warfare. *Van Aelst*, 453 kitchen battery. *R. Ruysch*, 454 flowers and fruits. *Van-Schellinks*, 455 Landscape. *Dubbels*, 456 marinescape. *Swanevelt*, 457 Landscape. *Douwen*, 458 and 459 two portraits of Hannah Mary of Medicis. *Poelenburg*, 460 Landscape. *Domenichino*, 461 Diana surprised by Acteaon. *Unknown*, 462 Landscape. *Poelenburg*, 463 Landscape. *Domenichino*, 464 Landscape, Venus, Cupid, and some satyrs. *Van-Huysum*, 465 Some flowers. *Douwen*, 466 Hannah Mary of Medicis; 467 maskerade of the Elector, John William and his wife Hannah Mary of Medicis. *Poelenburg*, 468 some ruins at Rome. *Ann. Caracci*,

469 a nymph and a satyr. *Van-Schellinks*, 470 Landscape. *Backuisen*, 471 a sea storm. *Ruysdael*, 472 Landscape. *Van-Aelst*, 473 game. *R. Ruysch*, 474 fruits. *Van-Aelst*, 475 and 476 fruits. *S. Rosa*, 477 Landscape, Diogenes throwing away the cup. *Brill*, 478 Landscape. *C. Allori*, 479 the adoration of the Shepherds. *A. Breughel*, 480 a B.d Family in the centre of a garland of flowers.

Poccetti Gallery. The frescoes by *Poccetti*. *Substermans*, 481 portrait of a man. *Unknown*, 482 S.t Francis. *Unknown Flemish*, 483 the adoration of the B.d Virgin. *M. Vecellio*, 484 the Virgin of Mercy. *Substermans school*, 485 portrait of a man. *Puligo*, 486 B.d Family. *D. Dossi*, 487 the repose in Egypt. *A. Tiarini*, 488 Adam and Eve weeping over the body of Abel. *Riminaldi*, 489 the martyrdom of S.t Cecile. *Guercino*, 490 S.t Sebastian. *Holbein style*, 491 portrait of a man. *Ales. Allori*, 492 Cardinal Ferdinand of Medicis. *Venetian school*, 493 portrait of a man. *Tiziano*, 494 portrait of a man; 495 portrait of Thomas Mosti. *A. Pozzi*, 496 Peter Pinamonti, the Jesuit. *Unknown*, 497 portrait of a man. The small portraits are the continuation of those which are to be seen in the Column corridor. The bust of Jupiter is after a *Greek* sculpture. The bust of Napoleon I is, by *Canova*.

ACCADEMY OF FINE ARTS.

(*S.t Mark Square, open from* 9 *till* 3). It owes its origin to a society of artists formed in 1350; but we may consider as its principal founder the Grand Duke, Peter Leopold (1784). Besides a fine Gallery, it contains also schools in which drawing, painting, architecture, music, declamation, etc. are taught. The principal door is by *Paoletti*. In the vestibule there are four basreliefs, by *L. della Robbia*. In the courty-yard there are some basreliefs by the brothers and nephews of *della Robbia*. The original models of the two groups, by *Gian Bologna*, the Rape of the Sabines, and Virtue triumphing over Vice. S.t Mathew, a statue in a rough by *Michelangelo*.

Saloon of the Large Pictures. *Greek style*, 1 S.t Mary Magdalen. *Cimabue*, 2 the B.d Virgin Child, and Prophets. *Buffalmacco*, 3 S.t Humilty of Faenza. *Giotto*, 4 to 13 ten subjects repres. the life of S.t Francis. *Unknown* (XIV cent.), 14 a picture in three compartiments. *Giotto*, 15 the B.d Virgin and Saints. *Giov. da Milano*, 16 the Body of Christ (1365). *Amb. Lorenzetti*, 17 presentation at the temple. *Giotto*, 18 to 29 Small Subjects from the life of J. C. *D. Lorenzo Monaco*, 30 the Annunciation, and four Saints. *Taddeo Gaddi*, 31 J. C. laid in the Sepulchre. *Gentile da Fabriano*, 32 adoration of the Wise Men (1423). *Agn. Gaddi*, 33 the B.d Virgin, Angels and Saints. *B. Angelico*, 34 descent from the cross (very remark.

work); 35 a painting in three parts; in the centre the Coronation of the Virgin, by *Lorenzo di Niccolò*; to the right S.t Peter and other Saints by *Niccolò di Pietro*; to the left, four Saints by *Spinello Aretino*. *Masaccio*, 36 the B.d Virgin, S.t Hannah and Angels. *And. del Castagno*, 37 S.t Mary Magdalen. *And. del Castagno* (?), 38 S.t Jerome. *And. del Castagno*, 39 S.t John the Baptist. *Fra F. Lippi*, 40 Our Lady and Saints; 41 Coronation of the B.d Virgin; 42 picture of step. *Verrocchio*, 43 baptism of J. C. (the first Angel to the left of C. was painted by *L. da Vinci*, his pupil). *Fra Fil. Lippi (?)*, 44 S.t Jerome. *Cos. Rosselli*, 45 different Saints. *Botticelli*, 46 the Virgin and Saints; 47 Coronation of the Virgin. *F. Pesellino*, 48 steps with three subjects; nativity of J. C., martyrdom of S.t Cosimus and Damian, and S.t Anthony of Padua. *Botticelli*, 49 the steps of an altar with five histories. *D. Ghirlandajo*, 50 the nativity of J. C. *L. di Credi*, 51 the same subject. *Botticelli*, 52 the B.d Virgin, S.t John and Saints. *Perugino*, 53 Christ in the Garden of Olives. *L. Signorelli*, 54 the B.d Virgin and Saints. *Perugino*, 55 the Assumption (1500); 56 Jesus on the Cross; 57 descent from the Cross (the superior part is by *Filippino Lippi*, the inferior part by *Perugino*). *Perugino*, 58 Dead Body of Christ on the lap of his Mother. *And. del Sarto*, 59 four Saints; 60 the B.d Virgin and Saints; 61 fresco repres. Piety; 62 two Angels; 63 the steps of an altar. *Fra Bartolommeo*, 64 two Madonnas in fresco; 65 the Virgin and Saints; 66 apparition of the Virgin to S.t Bernard. *Raffaellino del Garbo*, 67 the Resurrection; behind this painting is a fresco by *A.*

del Sarto. 68 Piety designed by *Fra Bartolommeo* and painted by his pupil, *Fra Paolino da Pistoia. Fra Bartolommeo,* 69 S.t Vincent Ferreri. *M. Albertinelli*, 70 the B.d Trinity. *Fra Paolino da Pistoia,* 71 the Virgin giving her waistband to S.t Thomas. *M. Albertinelli*, 72 the B.d Virgin and four Saints; 73 the Annunciation. *Suor Plautilla Nelli*, 74 the Maries and Saints weeping over the Body of Christ. *F. Granacci,* 75 the Madonna. *M. di R. Ghirlandajo* (?), 76 the B.d Virgin and some Saints. *Pontormo*, 77 the Last Supper in Emaus. *Fra Bartolommeo*, 78 five Saints. *Unknown*, 79 a bronze portrait of Michelangelo. *Gio. A. Sogliani* (?), 80 Madonna. *Brina,* 81 adoration of the Kings. *Fra Bartolommeo,* 82 five portraits. *Vasari*, 83 the vision of Count Ugo; 84 the nativity of the B.d Virgin. *Mich. di R. Ghirlandajo,* 85 Madonna. *G. A. Sogliani*, 86 the Virgin and S.t Thomas. *Brina,* 87 B.d Family. *Bronzino*, 88 Cosimus of the Medicis; 89 portrait of Laudomia of the Medicis. *Mich. di R. Ghirlandajo,* 90 the ten thousand Martyrs. *Vasari*, 91 Abraham. *Bronzino,* 92 the Maries and Saints weeping over the Body of Christ. *Ales. Allori*, 93 the Annunciation. *Bronzino,* 94 S.t Bonaventure. *And. Sguazzella,* 95 the B.d Virgin, S.t John and S.t Hannah. *Ligozzi*, 96 adoration of the Wise Men of the East. *Fr. Poppi*, 97 the elevations of the Cross. *Santi di Tito*, 98 Christ at Jerusalem. *C. Dolci,* 99 the Creator. *Santi di Tito*, 100 Piety. *Poccetti*, 101 the Nativity of J. C. *Bronzino*, 102 Body of Christ, the B.d Virgin and S.t M. Magdalen. *M. Rosselli*, 103 the adoration of the Kings. *D. Passignano*, 104 S.t Andrew; 105 S t Peter; 106 the Assumption. *Iac. da Empoli*, 107

the Vocation of S.t Matthew. *M. Rosselli*, 108 S.t Eligio. *Unknown*, 109 portrait of Nicolas Acciaioli. *Aur. Lomi*, 110 the Body of Jesus. *F. Boschi*, 111 S.t Peter and S.t Paul led to martyrdom. *Cigoli*, 112 J. C. delivering S.t Peter from the tempest; 113 S.t Francis. *G. Biliverti*, 114 Susannah. *Cigoli*, 115 S.t Francis receiving the Stigmates. *Curradi*, 116 Miracle of S.t Eustatius. *M. Rosselli*, 117 baptism of Costantin; 118 Tobias (copy); 119 Madonna. *L. Lippi*, 120 Sophronia and Olynthe. *Vignali*, 121 Jesus Christ and S.t Catherine. *And. Sacchi*, 122 Saint Mary Magdalen. *Calabrese*, 123 S.t John the Evangelist. *A. Veracini*, 124 the death of Abel.

Hall of Ancient Pictures. *Ugolino da Siena*, 1 Coronation of the Virgin. *Unknown* (XV cent.), 2 the B.d Trinity. *Unknown* (XV cent.), 3 Our Creator; 4 the Coronation of the Virgin. *Unknown* (XIV cent.), 5 triptyc, in the middle, the presentation, on one side, S.t John the Baptist and on the other S.t Benedict. *And. del Castagno* (?), 6 Christ on the Cross. *Neri di Bicci*, 7 the Annunciation, S.t Jerome and S.t Francis. *Unknown* (XIII cent.), 8 a Cross. *Unknown* (XIV cent.), 9 a triptyc, in the centre the B.d Virgin, on the sides, four Saints. *Unknown* (XV cent.), 10 the Virgin and Saints. *Fr. Francia* (?), 11 the Virgin, S.t Francis, and S.t Anthony. *Neri di Bicci*, 12 the Coronation of the B.d Virgin. *Perugino school* (XIV cent.), 13 the Virgin enthroned, S.t Michael and S.t Sebastian. *Unknown* (XV cent.), 14 a painting in three parts; in the middle the B.d Trinity. *Pacino di Buonaguida* (1310), 15 a pyramidal painting. *Attributed to G. Pacchiarotto*, 16 the Visitation and some saints. *D. Ghirlandajo*, 17

the Virgin and the Infant Jesus. *Unknown* (XIV cent.), 18 painting in three divisions, in the middle the Assumption. *B. Angelico*, 19 the B.d Virgin and Saints; 20 the Virgin enthroned. *Bicci di Lorenzo*, 21 the same subject. *B. Angelico*, 22 the Virgin and different Saints. *Unknown* (XV cent.), 23 the Virgin and Saints. *S. Botticelli*, 24 an allegory of spring. *Unknown* (XV cent.), 25 J. C. between the Thieves. *Neri di Bicci* (1464), 26 the Annunciation. *Unknown* (XVI cent.), 27 steps of an altar with nine half figures. *B. Berlinghieri*, 28 pain. in two parts. *Unknown* (XIV cent.), 29 S.t Bernard. *Unknown* (XV cent.), 30 J. C. in the arms of his Eternal Father; 31 the B.d Virgin and Saints. *Neri di Bicci* (1459), 32 the Annunciation. *Unknown* (1404), 33 pain. with three divisions. *Florentine school* (XV cent.), 34 marriage of Boccaccio Adimari with Louisa Ricasoli, (the costum is of 1420). *Spinello Aretino* (1391), 35 pain. in three divisions. *Antonio del Cerajolo*, 36 J. C. on the Cross. *Unknown* (XV cent.), 37 S.t Vincent Ferreri; 38 the same subject; 39 S.t Lawrence. *Unknown* (1365), 40 a painting in three parts; in the middle J. C. in the arms of his Father, on the sides S.t Romuald and S.t Andrew. *Neri di Bicci*, 41 B.d Virgin and Saints; 42 the Annunciation. *Cimabue* (?), 43 the Virgin enthroned. *Unknown* (XV cent.), 44 S.t Bernardine of Siena. *Neri di Bicci*, 45 the Virgin and some saints. *Unknown* (XV cent.), 46 S.t Blase. *Unknown* (XIV cent.), 47 the B.d Virgin and Saints. *S. Botticelli* (?), 48 the Archangel Raphael and Tobias. *Unknown* (XIV cent.), 49 the B.d Virgin and Saints; 50 S.t Catherine; 51 S.t Caius

pope and martyr. *Unknown* (XV cent.), 52 Tobias and three archangels. *Unknown* (XIV cent.), 53 S.t Catherine. *P. Cavallini* (?), 54 pain. in three parts, the Annunciation and different Saints. *Neri di Bicci*, 55 Christ crucified. *Unknown* (XIV cent.), 56 the same subject; 57 S.t Mary Magdalen receiving the communion from an angel. *Unknown* (XV cent.), 58 painting in three parts; in the middle the Ascension. *Unknown* (XIV cent.), 59 the Virgin and Saints. *L. Lippi*, 60 the B.d Virgin and two Angels.

Hall of Small Paintings. *L. Signorelli*, 1 Steps of an altar, events in the life of J. C. *Neri di Bicci*, 2 steps, deposition in the tomb. *Giotto* (?), 3 the Annunciation and the Ascension. *Pucci di Simone* (flor. XIV cent.), 4 pyramidal painting in five parts, in the middle the B.d Virgin, on the sides some Saints. *Unknown* (XV cent.), 5 the B.d Virgin covering some nuns wit her mantle. *Unknown* (XIV cent.), 6 a Madonna and Saints; 7 S.t John the Baptist. *B. Angelico*, 8 S.t Cosimus and Damian. *Granacci* (?), 9 three Angels. *Unknown* (XIV cent.), 10 the B.d Virgin and Saints. *B. Angelico*, 11 the life of J. C. in 18 compartiments. *Fra Fil. Lippi*, 12 the Virgin adoring her Son, and Some Saints. *L. di Credi*, 13 Nativity of J. C. *Unknown* (XIV cent.), 14 the Virgin and Infant Jesus adored by Angels. *Granacci* (?), 15 three angels. *B. Angelico*, 16 funeral of S.t Cosimus and Damian. *Unknown* (XVI cent.), 17 the Annunciation. *Perugino*, 18 two portraits. *B. Angelico*, 19 histories of the life of S.t Cosimus and Damian; 20 Our Lady and the Infant Jesus, above, the B.d Trinity. *Unknown* (XIV cent.), 21 the Archangel Gabriel, a Prophet, and a

Saint. *Granacci*, 22 S.[t] Catherine of Alexander and the martyrdom of some Virgins. *Unknown* (XIV cent.), 23 S[t] Paul. *B. Angelico*, 24 the life of J. C. *S. Botticelli* (?), 25 Tobias and some archangels. *Fra Fil. Lippi*, 26 the Virgin adoring her Son. *C. Dolci*, 27 portrait of B. Angelico. *Fra Bartolommeo*, 28 portrait of Savonarola. *Granacci*, 29 martyrdom of S.[t] Appollonia. *Unknown* (XIV cent.), 30 a doctor of the church; 31 S.[t] Matthew. *Unknown* (XV cent.), 32 the coronation of Mary. *Unknown* (XIV cent.), 33 pain. in three parts; 34 S.[t] John the Evangelist; 35 S.[t] Augustin. *B. Angelico*, 36 coronation of the B.[d] Virgin; 37 Christ on the Cross; 38 painting in two parts, a Piety and an Adoration of the Kings. *S. Botticelli*, 39 S.[t] Augustin. *B. Angelico*, 40 J. C. brought to the Sepulchre; 41 the Last Judgment (remark. work). *S. Botticelli*, 42 two paintings: Herodias, and J. C. rising from the tomb. *Neri di Bicci*, 43 the coronation of the B.[d] Virgin. *Unknown* (XIV cent.), 44 the B.[d] Virgin entroned. *Unknown* (XV cent.), 45 the B.[d] Trinity. *Giottino* (? 1343), 46 the Crucifixion. *Fra Fil. Lippi*, 47 the Annunciation; 48 S.[t] John the Baptist and the Arcangel Gabriel. *B. Angelico*, 49 S.[t] Thomas with his discipules; 50 Albert the Great disputing on theology. *D. Lorenzo Monaco*, 51 steps with S.[t] Onuphrius and S.[t] Martin. *Unknown* (XIV cent.), 52 J. C. on the Cross. *Bernardo da Firenze*, 53 the Virgin and Child. *Pollajolo* (?), 54 S.[t] Augustin. *Giottino* (?), 55 J. C. on the Cross. *Giotto* (?), 56 painting in three parts, in the middle the crucifixion, on the sides the Annunciation. *Unknown* (XIV cent.), 57 the Virgin and four Saints

Giotto School, 58 the crucifixion. *Pollajolo* (?), 59 S.t Monnica. *Amb. Lorenzetti da Siena*, 60 S.t Nicolas of Bari. *Unknown* (XV cent.), 61 S.t Jerome; 62 Noah and David; 63 Moses and Abraham. *Ang. Gaddi* (?), 64 painting in three parts, in the middle, the nativity of J. C., on the right, S.t Francis, on the left S.t Paul. *Unknown* (XV cent.), 65 J. C. laid in the tomb. *Amb. Lorenzetti*, 66 painting in two parts. *Unknown* (XV cent.), 67 S.t Francis. *Unknown* (XIV cent.), 68 the Coronation of Mary. *S. Botticelli*, 69 S.t Andrew. *Unknown* (XIV cent.), 70 S.t Lawnence; 71 S.t Peter.

Cartoon Saloon. *Fra Bartolommeo*, 1 S.t Peter. *From Raffaello*, 2 the Virgin called della Gatta. *B. Poccetti*, 3 three figures. *Fra Bartolommeo*, 4 S.t Paul. *Attributed to Raffaello*, 5 Our Lady. *Correggio*, 6 a Head of the B.d Virgin. *Baroccio*, 7 the Virgin and Child; 8 apparition of J. C. to the Maries. *Fra Bartolommeo*, 9 Mary Magdalen; 10 S.t Jerome and a Saint; 11 S.t Catherine. *B. Poccetti*, 12 four females. *Unknown* (XVI cent.), 13 B. Constantin of Fabriano; 14 B. Anthony of Turin; 15 B. Lawrence of Ripafratta; 16 the B. Cardinal John Dominici. *After A. del Sarto*, 17 Madonna. *Fra Bartolommeo*, 18 The B.d Virgin and Infant Jesus. *Bronzino*, 19 the descent of J. C. to Limbo. *Baroccio*, 20 the Holy Visit. *Attributed to Raffaello*, 21 the Virgin raising the veil which covers her Infant. *Fra Bartolommeo*, 22 S.t Dominic. *C. Cignani*, 23 Some Angels and Seraphims. *L. di Credi*, 24 the B.d Virgin and Child.

This accademy possesses also a quantity of modern pictures, formed of the prize paintings of the trien-

nial exibition, and the works of the pensioned artists of Rome.

The Cloister dello Scalzo. *(Cavour street)*. A branch of the accademy, it possesses some frescoes by *And. del Sarto.* To visit it, one must go apply to the guardian of the academy of Fine Arts. These pictures are unfortunately spoiled by the damp of the walls. The following is the description: *A. del Sarto*, 1 Faith; 2 the Angel announcing to Zacharias his posterity; 3 the H. Visit; 4 nativity of S.t John the Baptist. *Franciabigio*, 5 S.t John receiving the blessing of his Father before going to the desert; 6 the B.d Virgin, the Infant Jesus, S.t Joseph and S.t John. *A. del Sarto*, 7 Baptism of J. C.; 8 Charity; 9 Justice; 10 S.t John preaching; 11 S.t John baptizing; 12 S.t John conducted before Herode; 13 Herodias dancing; 14 The beheading of S.t John; 15 the Head of S.t John presented to Herodias; 16 Hope. The border was painted by *Andrea* and *Franciabigio.*

BUONARROTI GALLERY.

(Ghibellina Street N.° 64, open on Mondays and Thursdays, from 9 till 3). Michael Angel Buonarroti, the discendant of the Great Artist of the same name, gathered in honour to his forfather a collection of objects of fine arts, which the last member of this family the Cav. Cosimus Buonarroti left on his death-bed under the guardianship of the Town.

First Room. Etruscan, Greek and Roman objects. Some statues, basreliefs, Faiences, and arms. *L.*

della Robbia, 6 a vase; 7 S.t Jerome; 8 the B.d Virgin and Infant Jesus. *A. Ferrucci*, 10 Cupido.

Gallery. *A. Fontebuoni*, 37 Michael Angel presenting himself to Julius II. *G. Biliverti*, 38 Michael Angel refusing to go to Costantinople, where he was called. *J. da Empoli*, 39 Michael Angel presenting to Leon X the designs for the façade of S.t Lawrence of Florence. *M. Rosselli*, 40 Michael Angel directing the fortifications of Florence. *V. Marucelli*, 41 the arrival of Michael Angel at Venice. *F. Tarchiani*, 42 Paul III in the studio of Michael Angel. *F. Boschi*, 43 Michael Angel, showing a model to Julius III. *D. Passignano*, 44 Michael Angel presenting to Paul IV the model for the dome or cupola of S.t Peter 's. *C. Allori*, 45 Michael Angel in the act of composing poetry. *C. Gamberucci*, 46 Michael Angel visited by Francis of Medicis. *J. Vignali*, 47 Michael Angel refusing the ambassadors of Julius II who wished that he should return to Rome; 48 Michael Angel in the presence of Charles V. *M. Rosselli*, 49 the return of Michael Angel to Florence. *F. Furini*, 50 the mother of Michael Angel falling from her horse; 51 the death of Michael Angel. *M. Rosselli*, 52 Michael Angel writing; to the left the Prudence. *F. Furini*, 53 Michael Angel sending back the money sent to him by Paul III as the price of the model of S.t Peter 's; 54 Michael Angel and some Florentine noblemen. *Attributed to Michael Angel*, 55 the B.d Virgin and Saints. *Michael Angel*, 56 halfrelief repres. the war between the Centaurs and the Lapithae. *A. Novelli*, 57 statue of Michael Angel (1620). *D. Pieratti*, 58 statue, comptemplative life; 59 Active life.

The ceiling is decorated with the 15 following histories: *A. Ciampelli*, the funeral of Michael Angel. *N. Ferrucci*, painters, sculptors, and architects studying the works of Michael Angel. *S. Coccapani*, Michael Angel crowned by Painting, Sculpture and Poetry. *F. Curradi*, Fame raising Michael Angel to immortality. *Tib. di Santi di Tito*, Leonard Buonarroti raising a monument to his uncle, in S.[t] Croce church. *G. B. Brazzé*, a symbolyc figure of the Honour. *D. Pugliani*, simbolyc figure of the moderation. *Gio. da S. Giovanni*, two winged children supporting four garlands, a symbol of the virtues of Michael Angel. *Z. Rosi*, symbolic figure of Study. *A. Gentileschi*, symbolic figure of Disposition. *F. Bianchi*, figure of Genius. *G. Buratti*, symbolic figure of Toleration. *Gio. da S. Giovanni*, other winged children. *J. Vignali*, the Genius of painting. *G. B. Guidoni*, christian Piety.

Hall of Histories of the Family. On the ceiling, Our Creator by *J. Vignali*. The arms of the Buonarroti Family and his Relations. *B. del Bianco*, 60 portraits of Michael Angel the elder, Ludovic his father, Cassandre Ridolfi and Leonard Buonarroti, the parents of Michael Angel the younger. *D. Pugliani*, 61 Buonarroto of Simon in the company of 14 of the Balia, present at the refusal of the Duke of Athens. *B. del Bianco*, 62 four portraits of the Buonarroti Family; 63 an other portrait of the family. *D. Pugliani*, 64 Leonard Buonarroti. *B. del Bianco*, 65 Buonarroto of Simon. *P. da Cortona*, 66 Buonarroto of Ludovic. *B. del Bianco*, 67 Francis Buonarroti Knight of Malta, and Fra Antony of Paula, the Grand Master of this Order; 68 Gis-

mond of Ludovic Buonarroti; 69 the Domenican friars Benedict and Leonard Buonarroti. *G. Finelli*, 70 bust of Michael Angel, the younger. *J. Pontormo*, 71 portrait of a woman (this is in the little office).

Chapel. The frescoes on the ceiling are by *M. A. Cinganelli. Unknown*, 72 and 73 in the ten divisions of the walls, the Saints and Blessed of Florence. *A. Costoli*, 74 bust of Rose Grant Vendramin, the wife of Cosimus Buonarroti. *Attributed to Michelangelo*, 75 a sketch in plaster, a descent from the Cross; 76 basrelief, the Virgin and Infant. *Attributed to Gian Bologna*, 77 a bronze cast of N.r 76. *B. Calenzuoli*, 78 the B.d Virgin and Child (a work in wood, from P. da Cortona.) 79 Jewel-box with a S.t Agatha painted on silk. *A. Costoli*, 80 the bust of Cav. Cosimus Buonarroti. 81 Little Chest of the XVI cent. *Gian. Bologna*, 82 bust of Michael Angel. *U. Cambi*, 83 a holy water-pot.

Study. Many portraits of celebrated Italians and Florentines, painted by *M. Rosselli*, and *Cecco Bravo*. Some wax and earthen models.

Saloon of Paintings and Drawings. *C. Allori*, 90 Vocation of the B. Manetto dell' Antella. *Flor. Unknown* (XVI cent.), 91 Jesus on the Cross. *Ven. Unknown* (XVI cent.), 92 the death of Lucretia. *A. Commodi*, 93 portrait of himself. *French Unknown*, 94 the B.d Virgin and Child. *G. Bugiardini* (?), 95 portrait of Michael Angel. *Cigoli*, 96 a miracle by S.t Anthony. *M. Venusti*, 97 portrait of Michael Angel. *Attributed to G. Reni*, 98 S.t Paul. *Attributed to C. Allori*, 99 Michael Angel, the younger. *F. Pesellino*, 100 three stories of S.t Nicolas of Bari. *Flor. Unknown* (XVI cent.), 101 the head of an old man;

102 Sestilia Buonarroti; 103 an old man; 104 a girl. *C. Allori*, 105 three nephews of Michael Angel, the younger. *Flor. Unknown* (XVI cent.), 106 Buonarroto, the son of Leonard Buonarroti. *F. Curradi*, 107 S.t Mary Magdalen. *P. Uccello*, 108 Narcisus at the fountain. *F. Curradi*, 109 S.t John the Evangelist. This Gallery possesses besides some authographs of Michael Angel and designs and original drawings and sketches of the great artist.

EGYPTIAN MUSEUM

(*Faenza street* 144). This rich collection of Egyptian antiquities was formed by *Rossellini*, during the Franco-Tuscan expedition in Egypte (1828-29). In the vestibule there is a painting representing the Membres of the Expedition, made by *Angelelli*, who took part in it. The objects are distributed in two halls.

First Hall. Sarcophagus, a great number of *Stèle* and some Mummies. The *Monolite* of gray granite, which belonged to the temple of Isis. A statue of Pharaoh in black granite, found near Thebe. In the cases, there are some funeral and domestic vases, instruments, pictures, fragments, enbalmed animals, masks, and wearing appared.

Second Hall. Some bronze, stone, wooden and earthen idols. Some symbolic animals, emblems, of ornaments etc. In the Corridor are preserved some Egyptian manuscripts in papyrus and linen. There is also the famous

Cenacolo, or Last Supper, found in 1845 and attributed to *Raffaello*, a fresco of great merit.

MUSEUM OF PHYSIC AND NATURAL HISTORY

(Romana street, near Pitti palace.) This museum was founded by Peter Leopold and enriched by his successors. It contains rich collections of the three reigns of the nature, some wax works, a cabinet of Physic, an observatory and a botanical Garden. A few years ago it was enriched by the addition of the botanical library and collections, which the English botanist *Webb*, who died in Paris, left to this establishement. The mineral reign, possesses a rich collection of minerals of different countries.

Twelve rooms are occupied by anatomical subjects in wax prepared by the celebrated *Clemente Susini* and his successors, *Calenzuoli father and son* and *Calamai*. This collection is the most interesting of this Museum. On leaving the last room of wax work one passes into an other where some products of the industry of the natives of the Oceania are to be seen and two pieces of anatomy in wood, which may be discomposed, by *F. Fontana*. Then there is a little cabinet called the ancient waxworks, where are conserved fine works, representing facts during the great plague by *Michele Zumbo*, a sicilian artist in the pay of Cosimus III.

Galileo Tribune. This was opened on the occasion of the third reunion of the Learned in Italy in 1841. There are to be found the following frescoes: the celebrated Volta at the Congress of the Learned of Europe, at Paris, *Niccolò Cianfanelli*. An experiment in physic at the Academy of the Cimento,

Gaspero Martellini. Galileo after the loss of his sight, *Luigi Sabatelli.* Galileo presenting his telescope to the Doge and the Council of the Ten of Venice, *the same.* Galileo observing the oscillations of the lamp in the Cathedral at Pisa, *the same.* The first esperiment in attraction, *Giuseppe Bezzuoli.* Leonardo da Vinci and the monk Luke Paciolo, presenting to Ludovic the Moor, new models of machines for architecture, *Niccolò Cianfanelli.* Pictures on the ceiling: Nature, Physic, Truth, Perseverance, by the sons of *L. Sabatelli;* Astronomy and Philosophy, by *L. Sabatelli.* The statue of Galileo, sculptured by *A. Costoli.* The other sculptures, by *Pampaloni*, *Santarelli*, *Fantacchiotti* ec. In the niches on the sides of the statue of Galileo are preserved: his instruments of physic, those of the Academy of Cimento ec.; the forefinger of Galileo, taken from his body when he was transported to S.t Croce Church.

Private Galleries.

Capponi Gallery (*S.t Sebastiano Street*). This Gallery is composed of five rooms in which there are some paintings, by *Santi di Tito*, *C. Dolci*, *Passignano*, *Maratta*, *G. Reni*, *Franciabigio*, *Guercino*, *Allori*, *Borgognone*, *S. Rosa*, *Morone*, *Lanfranco*, *Sabatelli*, *Bezzuoli*, ec.

Corsini Gallery (*Lungarno Corsini*). Ten rooms contain this fine collection of paintings, by *Rubens*, *Giorgione*, *Luca Giordano*, *Andrea del Sarto*, *Guido Reni*, *Salvator Rosa*, *Bronzino*, *Tiziano*, *Volterrano*, *Carlo Dolci*, *Palma the elder*,

Fra Bartolommeo, Raffaello, D. Ghirlandajo, and many others.

Martelli Gallery (*Forca street*). The pictures are by *S. Rosa, Guido Reni, G. Romano, And. del Sarto, C. Dolci, A. Caracci, Albano, ec.* Some Sculptures by *Donatello.*

Strozzi Gallery (*Tornabuoni street*). Paintings by *Allori, Pontormo, Parmigianino, Cigoli, Albano, Correggio ec.*

Ferroni Gallery (*Stipa street*). Here one finds some fine paintings by *Salv. Rosa, Caracci, Tintoretto, Guido Reni, Baroccio, Jacopo da Empoli, And. del Sarto, Alb. Dürer, Ghirlandajo, Gio. da S. Giovanni, Van-Dyck, T. Gaddi, and other good painters.* This gallery is open to the public every Thursday and Sunday.

Almost every palace belonging to Noble Florentine families has a greater or less number of paintings by good artists.

Public Libraries.

Florence was the first city in Italy to give the example of establishing public libraries.

Laurenziana Library. (*Cloister of S.t Lawrence*). *Is open from 9 till 4.* The saloon and vestibule were begun in 1524, after a design by *Michelangelo*, and was afterwards finished by *Vasari.* The Rotonda of the library was finished in 1841 after the design of *Poccianti.* The ornamental windows are by *Giovanni da Udine.*

This library was founded by *Cosimus, the Elder and Lawrence of the Medici.* It was afterwards

enriched by private libraries and among others, by all the autographs of *Alfieri.* There are now upwards of 9000 manuscripts. Among the most precious books which excite our admiration are: the first printed Bibles, and the fine illuminated *Luciano* of Florence. The most interesting manuscript are: A *Virgil* of the V.th century, the most ancient manuscript of this author. The *Pandects* brought from Amalfi by the Pisans in 1135. Two manuscripts of Tacitus, one of the VIII.th or IX.th century, copied from a manuscript of 395, the other of the Xth century, brought from a convent of Westphalia. The *Decameron* by Boccaccio in 1384. A *Quintus Curtius* of the X.th century. Letters by Cicero, *ad familiares*, copied by Petrarca. An Horace of the XII century, proceeding from the library of Petrarca, with some letters by the same. A Terence collated by Politian. The celebrated manuscript by *Longus* with the inkspot, which became the texte to the smart critic of P. L. Courier. A letter of Dante, in which he rejects the conditional permission to return to Florence after five years of exile. Unpublished writtings by Ficino. The acts of the council held at Florence in 1439. Illuminated paintings. A Syriac Evangely of 586; a Bible in sheets bearing date of the middle of the VIth century. In the canzoniere are the portraits of Laura and Petrarch of the XIVth century.

National Library. Formerly Magliabechiana (*Under the porticoes of the Ufizj, which is open from 9 till 4*). It was so called from *Anthony Magliabechi* who died in 1714 leaving his library of 30,000 Volumes to the City of Florence, therefore

he is entitled to be called the Founder of this library, which at the present time, contains 170,000 volumes and 12,000 manuscripts interesting principaly for their belonging to the last times of middle age and for modern literature. Here is deposited a copy of every work printed in Tuscany. Are considered great curiosities: the two Bibles of Mentz, (1462); the first Homer printed in Florence in 1488, illuminated; *Cicero ad familiares*, the first book which was printed in Venice in 1469. Dante by Landini, Florence 1481 illuminated. Anthology by Lascari, Florence 1494 with illuminations in imitation of cammeos.

Marucelliana Library. *(Cavour street). Open on Mondays, Wednesdays and Fridays from 9 till 2).* Also this takes its name from its founder *Ab. Francis Marucelli* who died in 1713 and who compiled the famous catalogue in 112 vol. under the title, of Mare Magnum. It contains about 60,000 volumes.

Riccardi Library. *(Cavour street, Riccardi Palace).* Founded in the XVI.th century by *Riccardo Romolo Riccardi.* It contains 30,000 printed books, and 4000 manuscripts, composed of 3000 codes of Italian authors, 700 Latin codes and 100 in Greek and Hebrew, besides 200 very rare pamphlets. The Rarities are: natural history by Pliny of the IX.th or X.th century. A manuscript in French containing the history of Venice up 1275, by Martino da Canale. The history of Florence, written by Macchiavelli 's own hand. Travels in the East by Fra Oderigo of Friuli, in 1318.

Palatina Library. *(In Pitti Palace; it is necessary to request a permission to see it).* It was

founded by *Ferdinand III* and is composed of 80,000 printed volumes and 2000 manuscripts. Here one may find every Greek and Latin Classic. Among the manuscripts there are some by Tasso, Galileo, Macchiavelli, Cellini, Lawrence the Magnificent etc.

Library of the Accademy of Fine Arts. *(Ricasoli street)*. It contains about 9000 printed volumes of the most celebrated works on Fine Arts, History and Antiquities.

Library of the Hospital of S. Maria Nuova. *(The Square is called by the same name)*. Composed of distinguished works on Medicine, and celebrated manuscripts among which are the history of Italy by *Cresci*, and that by *Ammirato*.

Private Libraries. *Capponi's* S. Sebastiano Street; *Martelli's*, Forca Street; *Riccardi-Vernaccia's*, Pinti street, and many others.

Central State Archives.

(Under the porticoes of the Ufizi open from 9 *till* 3*)*. The central archives of the state occupy 62 rooms and comprise: *The diplomatic Archives* founded by Peter Leopold in 1770, which contain the diplomas of the suppressed monasteries. The parchment diplomas amount to above 140,000. The most ancient is dated, the 20.th of September 716; the Second in Italy for antiquity. They also possess some latin acts on papyrus of VI.th and VII.th centuries. *The Archives of the Florentine Republic*, formed by about 18,000 printed books, contain all the documents connected with the different governments and magistra-

tures of Florence up to 1530. *The Archives of the Principality* are composed by about 142,000 volumes among which 24,000 proceed from the archives of the suppressed convents. There is in connection with the establishement a Saloon to be used as a Study; a collection of works on paleography and diplomacy, and a scool for the study of Paleography.

Benificent Establishements.

Archhospital of S. Maria Nuova. *(The Square is called by the same name).* This is the largest hospital in Florence. It was founded in 1288 by *Folco Portinari* the father of Dante 's Beatrice. In 1574 it was enlarged by *Buontalenti*, and the front added, on which are placed the busts of Cosimus II by *Caccini*, of Ferdinand II by *B. Cennini*, Cosimus III by *Marcellini*, Gian Gastone by *Montauti*. The frescoes under the colonade are by *Antonio delle Pomarance*; the Annnnciation by *T. Zuccheri*. In the interior of this great establishement, which can countain 1800 sick persons, we may see the Samaritan by *Ales. Allori*; a Charity, fresco, by *Gio. da S. Giovanni*. Attached to it are a cabinet of *physiology*, one of *pathology*, a library etc. This hospital is celebrated as one of the first for the teaching and practice of Anatomy and Medicine.

Bonifazio Hospital *(S.t Gallo street)* so called from having been founded (in 1387) by *Bonifazio Lupi of Parma*. Now it is an hospital for the reception of the Insane and the Incurables.

Hospital of the Innocenti *(Foundling-hospital, SS. Annunziata Square).* It is destined to receive the foundlings of Florence and the Province. About 1400 children are there received every year. There is also attached, an hospital, a midwifery school, and a Saloon for vaccination.

Hospital of S. Giovanni di Dio. *(Borgognissanti.)* This convent-hospital was founded in the XIV.th century.

Hospital of S. Lucia. *(S. Gallo Street.) It* was founded in 1808, for cutaneous diseases. Its bathing establishment is very convenient.

Military Hospital. *(S. Gallo Street).*

Pia Casa di Lavoro *(Work-house called Montedomini, is situated in Malcontenti street.)* This great Asyle for the poor, possesses work-shops where the children of the establishment, who are always in great number, are taught different trades. Many other philantropic Institutions exist in our city, such as, the *Ospizio del Bigallo*, that for the *Orphans of S. Filippo Neri*, etc. Space prevents us comprising all, but we must say some thing about the

Confraternita della Misericordia. *(Duomo Square.)* This philanthropic society, instituted in 1244 by Piero di Luca Borsi, charges themselves with the mission of giving assistance in cases of accidents, of transporting the wounded to the hospital, as well as the poor, who are to ill to stay at home. This brotherhood assists too the sick at home by every means of charity. The foreigner is often moved in seeing a file of persons passing along the streets dressed in a black gown and hood, carrying on their

shoulders a catalet containing a sick person, do that only through pure christian, brotherly and charitable motives.

Walks.

Boboli Garden. *Belonging to Pitti Palace, is open every Thursday and Sunday.* It is one of the finest gardens in Italy. The design is by *Tribolo* and *Buontalenti.* On entering to the left of the palace, a fine Grotto presents itself, opposite, supported, on both sides by two Statues: Apollo and Ceres, by *Bandinelli.* Immediately behind the palace there is a beautiful ampitheatre. When we go up the heights we see there the colossal Statue of Plenty, begun by *Gian Bologna* and finished by *Tacca* and *Salvini.* From these heigths there is a magnificent view of the city. Descending by a broad walk one arrives at a fine fishpond in the middle of which is the Statue of Neptune, by *Gian Bologna.* This fine garden, is adorned with many Statues, some of which are valuable.

The Cascine, This delightful walk and drive on the right of the Arno, is for Florence, what are for Paris, the Bois de Boulogne; and for London, Hyde Park. Its spacious walks lined with tall and venerable trees lead to a large Square, where military bands play on Sundays and certain days of the week. It is the most frequented walk in the town, as well by persons on foot as by those in carriages and horseback. The large meadow to the right of the principal walk is used as a race-course, and for military

exercises. At one carner of the central square is an extensive *Shootting Gallery*.

The Parterre. Is a small public garden outside S.t Gallo Gate.

Environs.

To enjoy a fine view one must go to *Bellosguardo*, at a short distance from Romana Gate, or better still go through S. Miniato gate, ascend the steep hill which will bring to the *Monte alle Croci* on which there is a Franciscan Monestary, called by Michelangelo « *La bella Villanella* » (*The pretty country woman)*. This hill takes the name S.t Miniato for the martyrdom, which the saint there acquired.

S. Miniato was built in 1013 in a fine architectural style by Bishop Hildebrand, aided by the Emperor, Henry the II. The façade is fine, but more than fine is the interior, where are still preserved some precious objects of art, among which we may mention a pulpit and an enclosure in marble richly adorned with basreliefs. The Semicupola over the high altar is adorned with a mosaic by an *unknown author*, representing: Christ, S.t Mathew, S.t Miniat, and S.t John. Behind the high altar, there are fine small windows composed of transparent marble. On the right wall there are several paintings, the first, near the lateral door represents the Virgin enthroned with S.t Francis, S.t John the Evangelist, S.t Anthony and S.t James, it is the work of *Paolo di Stefano* (1426); the others, the remains of

which are scarcely visible, are the works of *unknown artists* of the XIV.th and XV.th cènturies. On the left wall is a Crucifixion and a Deposition almost all effaced, so that it is not possible to know the artists. The marble chapel between the two stairs was built by *Michelozzi* (1448). The table of the altar is attributed to *Spinello Aretino*. Under the altar which is in the centre of the chapel to which descend two flights of steps, and which is supported by 38 marble columns, are preserved the ashes of S.t Miniat and other martyrs. The Sacristy built in 1387 possesses some frescoes by *Spinello Aretino*, representing facts in the life of S.t Benedict. The chapel to the left was built in 1466 after a design by *A. Rossellini;* by him are also the sculptured figures on the monument; the ornaments on the ceiling are in terra-cotta by *L. della Robbia*. The tower built in 1519 by *Baccio d' Agnolo* was preserved by the special care of Michelangelo from the dangers to which it was exposed during the siege of Florence; at which time, by order of the Republic, he erected those fortifications, the remains of which are still visible, which were so necessary to defend that important position. This basilik is now reduced to a cemetry for the rich people, who by his contributions has greatly assisted in defraying the expenses of the redecorations of the temple.

Outside the Roman gate is a fine broad road which leads to the

Poggio Imperiale, where is situated the fine Royal villa formerly the property of the Medici house, and now belongs to the state. The interior

is really worth of being a residence for Princes. Formerly it contained some objects of art, but in 1860 they were taken away. In the chapel there still remains a painting on the ceiling representing the Assumption which is considered the master-piece of *Francesco Nenci*. At present this Villa has been ceded to the Institute of the SS. Annunziata for the education of Noble young ladies. Above the Poggio Imperiale there is the

Arcetri Villa with the *Torre del Gallo*. This Villa called the *Gioiello*, is celebrated for having been the residence of Galileo up to his death in 1642. Here that great man was visited by Milton.

At 5 Kilom. distance from the Romana gate there is

The Certosa, which was built in the XIV.th century after a design by *Orcagna*. The church is large and merits being seen for its fine pavement in coloured marbles and for the richness of its ornaments; there are eight pictures by *Orazio Fidani* and some frescoes by *Poccetti*. The subterranean chapel contains monuments of the Acciajoli family, who were the founders of this convent. In this great edifice there are many paintings, which we do not describe far want of space. Ladies cannot enter without a special permission from the Archbishop of Florence. Beyond and above Certosa we meet with the village of *Impruneta*, which possesses a sanctuary held in great veneration.

A little beyond the Prato gate there is the

Prince Demidoff's Country seat, richly adorned with a fine park and extensive garden. The china manufactory at

Doccia which has no superior for its wares in any manufactory in Europe; to visit it one must go by the Pistoja railway and alight at Sesto, the third station from Florence.

Petraia Villa. It was an ancient castle and then changed in a Villa by *Buontalenti.* It contains Sculptures by *Tribolo*, a painting by *A. del Sarto* and frescoes by *Volterrano.*

Poggio a Cajano. *(Cajano Hill)* 17 ½ Kilom. from Florence on Pistoja Street. A beautiful Villa builded by Lawrence the Magnificent. Il contains various objects of fine arts, amongst there are frescoes by *Franciabigio* and *Pontormo.* This villa was witness of the tragic dead of Bianca Cappello and her lover.

Outside S. Gallo Gate there is

Careggi Villa built by order of Cosimus the elder, by *Michelozzi.* It was the favorite residence of Lawrence the Magnificent where he died in 1492. Marsilio Ficino also died here in 1499. And here it was that for a long time the members of the Platonic Academy held their sittings. Now it is the property of an English family.

At ten Kilometres distance from the same Gate there is the

Pratolino Park in which is the colossal statue representing the Appennine, sculptured by *Gian Bologna.*

Fiesole. One may set out either through S.t Gallo or Pinti Gate. By taking the latter we shall meet with the Protestant Cemetery just outside the Gate itself and, at little farther on, the Cemetery of the Misericordia presents itself; this is the place of in-

terment for the Brethern of this really beneficent, and charitable order. Still further on, at a good distance, is situated the

Church of S. Domenico. It was formerly a Domenican convent and the residence for a long time of *Beato Angelico*, by whom there is a beautiful painting in the choir which represents the Virgin and Saints. In the church there are, an Annunciation by *Jacopo da Empoli*, a Baptism of Christ by *L. di Credi*, S.t Francis by *Cigoli*, and some other pictures. Continuing our way, we meet with the

Mozzi Villa in which was formed the famous conspiracy of the Pazzi. From a terrace of this villa, formerly the favorite dwelling of John dei Medici, there is a magnificent view of Florence and the neighbouring hills which surround it. On arriving at Fiesole we must inspect her ancient walls, the ruins of an amphitheatre, and a few other edifices, the rare records of this formerly flourishing Etruscan City. Modern Fiesole, is so small that it scarcely deserves the name of village, although the residence of a Bishop. However it is well known for its stone quarries, the excavating of which, forms the principal occupation of its inhabitants, and are worthy of inspection, as well as her ancient

Cathedral which was founded in 1028 and built in the form of the basilik of S.t Miniato. There is a fine mausoleum of the Bishop Salutati, and in the same chapel a marble tabernacle, both the work of *Mino da Fiesole*. The frescoes on the ceiling of the tribune are by *Ferrucci*. From the heights above Fiesole, on which is built a Franciscan Monastery, may be seen very distinctly the whole of the plain

bathed by the Arno, Florence with her gigantic edifices, and the long chain of the Appennines above which rise in the distant horizon the mountains of Carrara, the whole forming an enchanting view.

Outside Croce Gate, at a quarter of an hour 's distance, there is

S. Salvi formely a Vallombrosian Monastery of ancient fondation. In the refectory is the celebrated Last-Supper, (fresco) by *And. del Sarto.* In the church there are paintings by *Passignano*, *Vanni and Poppi.*

EXCURSION

to the three Sanctuaries of Vallombrosa, Verna and Camaldoli.

He who intends visiting the three sanctuaries in the course of only one day, must first go to Vallombrosa, then retroceed to Pelago, from which place proceed to Verna; afterwards descend to Bibbiena in order to repair direct to Camaldoli. The shortest road back to Florence, is that, which descending from Pratovecchio, leads to Stia and after five kilom. of distance, leaving to the left the ruins of the old castle of Romena, it returns into the way already traversed under Bibbiena, and after having crossed the country town Pontassieve arrives direct at Florence.

Vallombrosa is 30 kilom. of distance from Croce Gate. One may go by rai lway as far as Pontas-

sieve, from which town Vallombrosa is but 12 kilom. distant. This monastery placed on a high hill of the Casentino, was founded by S.t John Gualbert, according to the order of S.t Benedict, in the XI.th century. Many persons contributed to its greatness but especially the Counts Guidi; even now it is considered the richest Abbay in Tuscany. The environs are really delightful and remined like one of the fine natural beauties of Switzerland. In 1809 this convent was despoiled by the French of a great number of objects of art, and carried away its rich library. The church is fine, the architecture rich, the interior is covered with rare marbles, and all kinds of ornaments by good artists. At a few minutes distance, there is the *Romitorio del Paradiso*, *(Hermitage of Paradise)* where S.t John Gualbert lived and whence one may plainly see, at the same time, the Valdarno, Florence, and the sea.

Verna, is distant from Florence about 73 kilom. The traveller may proceed to Pelago, by the same way which leads him to Vallombrosa, crossing the hill called Consuma. From the latter, may be perceived the Falterona, a high hill from which the Arno derives its source. Then we meet with Borgo alla Collina, cross the Arno in the plain of Campaldino and arrive, passing through Poppi, at Bibbiena. From Bibbiena to Verna the way is impracticable for carriages. This monastery was founded in 1214 by S.t Francis himself, on the ground which had been presented to him by Count Cattani. The principal church, the architecture of which is really estimable, was built in 1260. We there find two pictures in varnished clay by *Luca della Robbia*,

and some oil paintings by good artists. In the chapel situated above the great rock and dedicated to S.t Sebastian, we may see some fine paintings and other very precious objects of fine arts. S.t Francis inhabited a cavern excavated in those rocks.

Camaldoli is 6 1/2 kilom. distant from Bibbiena, and 77 from Florence. Wishing to return to Bibbiena, one must take the way which leads from Camprena to Mausolea, from which point begins the steep ascent to the sanctuary. This convent was founded about 1012 by S.t Romuald. The church was rebuilt in 1523. A little higher up is the Hermitage, built in the form of a castle with four towers and surrounded by stuccoed walls. It contains, at regular distances, one from the other, 30 monks cells and a church, where may be seen several paintings of the *Passignano school*. S.t Lucy and a Miracle, both by *Naldini*. Over the high altar, is a painting by *Gabbiani*. In the Sacristy, Jesus bearing his Cross, by a *Flemish*; S.t Romuald and S.t John, by *Ant. Veronese*; The Virgin, S.t Romuald, and S.t Bartholomew, by *Santi di Tito*; the Nativity of Jesus Christ belonging to the *Ghirlandajo school*; S.t John, by *Calabrese*; Jesus in the Garden, by *Ligozzi*.

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